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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

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VOL. LXV.—NO. 6

NEW YORK, WEDNESDAY, AUGUST, 7 1912

WHOLE NO. 1689

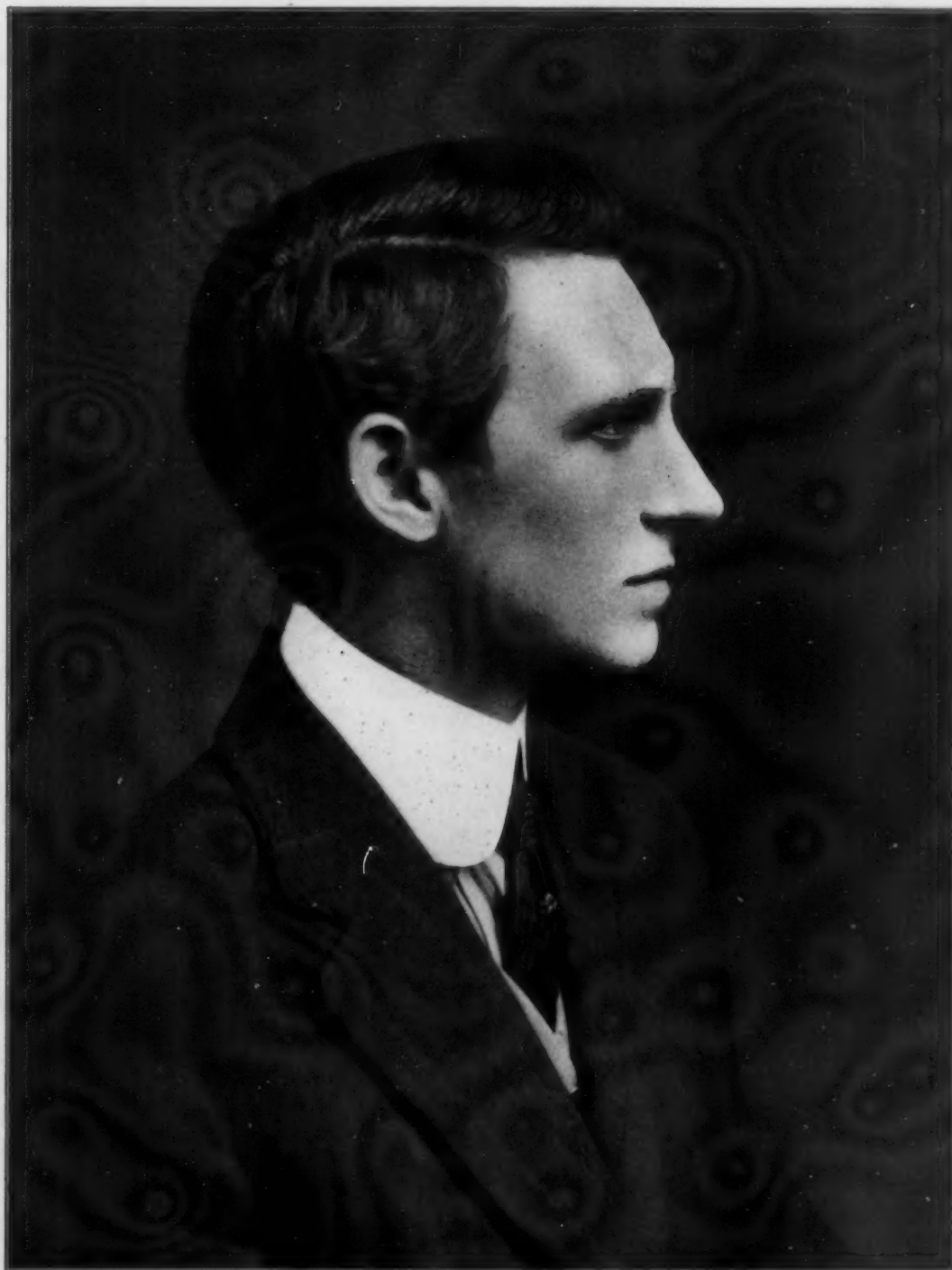


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Lake Geneva, because of its unique charm, beautiful climate and magnificent scenery, has always attracted men and women celebrated in literature and music. Voltaire, after leaving the court of Frederick the Great, chose the hamlet of Ferney, a short distance from Geneva, as the most ideal spot he could find in which to pass his old age. The fine old chateau built by him in 1759 commands a beautiful view of Mont Blanc; it has been visited during



VOLTAIRE.

Who passed his old age on the shores of Lake Geneva.

the last century and a half by every literary man of prominence who has traveled in Switzerland.

Rousseau was a native of Geneva and has been immortalized in divers ways by the city; the first thing of interest the tourist sees on arriving by boat is the Rousseau Island, close to the Pont Mont Blanc, within a stone's throw of where the steamer lands.

This famous Genevan is of particular interest to us of the musical cult because of his achievement in our art. As I recently wrote a special article on Rousseau as a musician no further mention of his accomplishments in this direction is necessary here.

Madame de Staël, after having been exiled by Napoleon, lived in a charming old chateau at Coppet, a quaint old village prettily situated on the shores of the lake not far from Geneva. Her home recalls an interesting page in literary history, for during her years of banishment Madame de Staël gathered around her at Coppet many of the most illustrious men of her time, including Byron, Schlegel, De Bonstetten, Montmorency and Constant. She later fled to Russia and took refuge there for a time, but after Waterloo she returned to Coppet, where she died in 1817. She was buried at her own request in a shady corner of the idyllic old park surrounding her chateau.

For several years past quite a number of musical celebrities have spent the summer along the shores of this wonderful lake, but this year the musical colony is unusually large. Beginning with the town of Geneva itself, we find Bernhard Stavenhagen surrounded by a class of international young pianists. Although Stavenhagen has virtually given up the pianistic career he still plays occasionally and he continues to teach both at the Conservatory and privately. I saw him only four days ago at Geneva when he was in the best of health and spirits. His interests are now centered in conducting and his winter symphony concerts

given in the beautiful Victoria Hall constitute the most important musical event of the Swiss metropolis.

At Celigny, about fifteen miles north of Geneva, on the left shore of the lake, Mr. and Mrs. Ernest Schelling have a magnificent home. The distinguished American pianist was confined to his bed when Mrs. Abell and I, together with Mr. and Mrs. Blumenberg, called on him, but the Schellings showed us over the beautiful and extensive grounds. It is an ideal place for an artist's home and the view from the chateau takes in a broad expanse of lake and the distant Alps on the other side.

At Morges, a few miles further on, Paderewski's estate is the most celebrated of all the musicians' residences along the lake. When the great pianist bought this beautiful place some years ago he was the only artist in this region. His example has influenced others.

Harold Bauer, too, is spending the summer on the lake, where he conducts a small summer class. The pianists are particularly in evidence this season. Josef Hofmann is here also; he is one of the favored ones who have permanent homes on these charmed shores.

At Clarence, quite close to Montreux, Rudolph Ganz has a villa for the summer. He is here with his family and will not return to Berlin till the fall of 1913, for he goes from here to America in October, and after his tour of the States he will return to Switzerland for the summer. Ganz is preparing for his forthcoming tour and also doing some teaching. His villa is almost at the water's edge.

The members of the Flonzaley Quartet are at the Flonzaley villa, from which this superb string organization took its name. It is owned by Mr. de Coppet, of New York, and is situated near Vevey. On pleasant days the four artists often practise in the open air to the delight of their neighbors.

At the upper end of the lake Theodore Spiering, together with his family and a class of advanced pupils, is spending his three months' vacation. He has taken a chalet at Les Plans, a beautifully located village in the mountains above Bex. Spiering has found the isolation that is so desirable during the summer months, for his place is inaccessible by rail and can be reached only by stage coach.

Although the musical colony along the lake consists this season chiefly of instrumentalists of the male gender, it can also boast of one illustrious representative of the fair sex, for at Ouchy, the waterfront of Lausanne, that queen of song, Marcella Sembrich, has a beautiful summer home. Tones of enchanting sweetness are often heard floating out from the open windows of her villa. This particular part of Lausanne is especially favored by nature, and the



GEORGES ENESCO AND THEODORE SPIERING.

art of man has greatly enhanced the natural beauties of the place.

Volpes in Their New York Home.

Mr. and Mrs. Arnold Volpe are now established in their new home at 4 West Ninety-fourth street, near Central Park West. Because of his engagements to conduct con-

certs in New York all summer neither Mr. or Mrs. Volpe will take any extended vacation this year.

MUSIC IN PORTLAND, ORE.

445 Sherlock Building
Portland, Ore., July 29, 1912.

Recently three morning lectures were delivered by Emilie Frances Bauer, of New York City, in the ballroom of the



ROUSSEAU.

Who was born at Geneva in 1712.

new Multnomah Hotel. Her subjects were: "The Psychology of Richard Strauss and His Works," "The Psychological Phase of Modern Home Life and Culture" and "Opera Writers Since Wagner." Miss Bauer is visiting relatives in this city.

Friday evening, July 25, a program of high merit was given in Linnea Hall by Josephine Large, pianist, of Chicago; Villa Whitney White, vocalist, of Boston; Linda Ekman, accompanist, of Boston, and Mrs. Charles Aue, violinist, and Charles Aue, cellist, both of Brooklyn, N. Y.

Miss Large gave, among other selections, Bach's "Capriccio uber die Abreise eines Ereundes." Miss White sang six works by Robert Schumann, and the closing number, Beethoven's trio, op. 1, No. 1, for piano, violin and cello, was played by Miss Large and Mr. and Mrs. Aue. Truly an excellent concert. Mr. and Mrs. Aue expect to locate in Oregon.

Last week Calvin Cady, of New York City, lectured on "Music and Painting" in Linnea Hall. Josephine Large, a Chicago pianist, assisted.

Each day the Municipal Band plays in the local parks. The city has set aside more money than usual for summer music, much to the delight of all progressive citizens. JOHN R. OATMAN.

Gadski Plans.

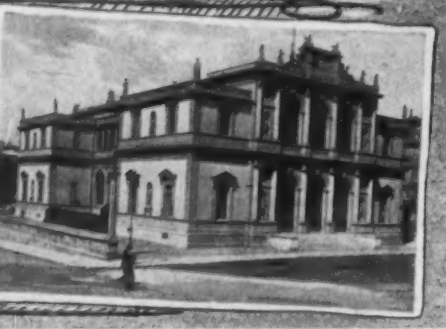
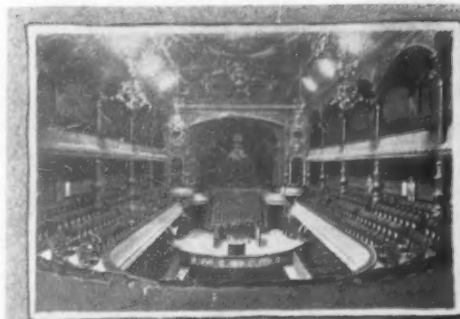
A card of greeting from Madame Gadski brings the news that she is to return to America September 25 to open her Western concert tour, which will engage her entire time until mid-December, when she is to start her Metropolitan Opera appearances.

"What sort of a chap is Wombat to camp with?"

"He's one of these fellows who always takes down a mandolin about the time it's up to somebody to get busy with the frying pan."—Louisville Courier-Journal.

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Clarence Whitehill, the baritone, who is to tour next season under the management of the Wolfsohn Musical Bureau, has the following remarkable repertory in French, German and Italian, which he sings at orchestral concerts:

FRENCH.

Hamlet, Comme une Pale Fleur.....Thomas
Hamlet, To Be or Not to Be.....Thomas
Hamlet, Drinking Song.....Thomas
Mignon, Berceuse.....Thomas
Lakme, Lakme, Ton Doux Regard se Voile.....Delibes
Carmen, Toreador Song.....Bizet
Pearl Fishers, Air.....Bizet
Herodiade, Vision Fugitive.....Massenet
Roi de Lahore, Promesse de Mon avenir.....Massenet
Thais, Air d'Alexandrie.....Massenet
Faust, Mephisto (Calf of Gold).....Gounod
Faust, Mephisto's Serenade.....Gounod
Philemon and Baucis, Vulcan's Song.....Gounod
Philemon and Baucis, Jupiter's Song.....Gounod

L'Africaine, Fille des Rois.....Meyerbeer
Joseph in Egypt, Jacob's Awakening Song.....Mehul
Iphigenie en Aulide, Noir Presentiments.....Gluck
Iphigenie en Tauride, Air de Thoas.....Gluck
Oedipe à Colonne, Antigone me rest.....Sacchini
Pardon de Ploemel (Hunting Song).....Meyerbeer
Damnation de Faust, Serenade.....Berlioz
Damnation de Faust, Chanson de la Puce.....Berlioz
Damnation de Faust, Voici des Roses.....Berlioz
Le Chalet (Chanson Militaire).....Adam
Le Jongleur, Legende de la Sange.....Massenet

ITALIAN.

Don Carlos, Ella giunmai M'amo.....Verdi
Ballo in Maschera, Eri Tu.....Verdi
Rigoletto, Deh non Parlare al Misero.....Verdi
Rigoletto, Cortigiani, Vil Razza.....Verdi
Otello, Credo.....Verdi
Traviata, Di Provenza e Mar.....Verdi
Vespri Siciliani, O tu Palermo.....Verdi
Favorita, A Tanto Amor.....Donizetti

Don Giovanni, Serenade.....Mozart
Don Giovanni, Fin ch' hau val Vno.....Mozart
Pagliacci, Prologue.....Leoncavallo
Mefistofele, Ave Signor!.....Boito
Boris Goudounoff, Aria, Act II.....Moussorgsky
Lucrezia Borgia, Vieni, la Mio Vendetta.....Donizetti
Faust, Dio Possente.....Gounod

GERMAN.

Rheingold, Vollend't das Ewige Werk.....Wagner
Rheingold, Abendlicht Strahlt der Sonne Auge.....Wagner
Walküre, Wotan's Abschied.....Wagner
Parsifal, Charfreitag's Zauber (Gurnemanz).....Wagner
Parsifal, Amfortas (two scenes).....Wagner
Tannhäuser, Kehr zurück.....Wagner
Tannhäuser, Blick ich.....Wagner
Tannhäuser, Wohl wusst ich hier.....Wagner
Tannhäuser, Abend Stern.....Wagner
Meistersinger, Was d'fiet doch der Flieder (Hans Sachs).....Wagner
Meistersinger, Wahn, Wahn (Hans Sachs).....Wagner
Meistersinger, Verachtet mir die Meister nicht (Hans Sachs).....Wagner
Meistersinger, Nun hort und verachtet mich (Pogner).....Wagner
Götterdämmerung, Manner ruf.....Wagner
Hollander, Die Frist ist um.....Wagner
Hollander, Wie aus der Ferne.....Wagner
Euryanthe, Air.....Weber

Mr. Whitehill's engagements for the season of 1912-1913, include the Theodore Thomas Orchestra of Chicago (fourth engagement in three seasons), the St. Paul Symphony Orchestra and the Cincinnati Symphony Orchestra.

With cut

MARY GARDEN WRITES TO R. E. JOHNSTON.

Mary Garden, writing from Paris to her American concert manager, R. E. Johnston, states:

"Have you heard that I am to re-enter the Opera Comique during the month of September? First I sing in 'Traviata' and then I shall appear in a number of roles that I have created here."

Mr. Johnston reports that Miss Garden will sail for America, October 29, and she is to appear in concerts during the month of November. The prima donna opens her operatic season, in Boston, with the Boston Opera Company, December 2.

To Benefit Hebrew Children.

Carrie Bridwell-Benedict, contralto, and Manfred Malkin, pianist, will appear at a concert in Rockaway Park, August 11, for the benefit of the Sanitarium for Hebrew Children.

"Tristan and Isolde" at Bar Harbor.

Amy Grant, whose readings on grand opera have helped to establish her popularity, will give a recital on "Tristan and Isolde" at the Bar Harbor (Me.) Building of Arts on August 14.

"Why are you looking so elated?" "At last I have an idea that will bring me fame." "And what is this great idea?" "You know what the 'Wedding March' did for Mendelssohn; well, I'm going to write a 'Divorce March'!"—Boston Transcript.

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ADAM DUBOV, basso, Metropolitan Opera Co.
FRANCO MACLENNAN, tenor, Berlin Royal Opera.
*HANS TANZLER, tenor, Royal Opera, Karlsruhe.
FRANZ EGENIEFF, baritone, Berlin Royal Opera.
FLORENCE WICKHAM, mezzo-soprano, Metropolitan Opera Co.
PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Metropolitan Opera Co.
MARGARETHE MATSENAUER, mezzo-soprano, Munich Royal Opera and Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
*DAVIDA HESS, soprano, Stockholm Royal Opera.
*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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F. W. Haensel Returns an Inspiring Optimist.

Fitzhugh W. Haensel of the firm of Haensel & Jones, the musical managers, who have just moved into their new offices in the new Aeolian Building on West Forty-second street, returned from Europe Tuesday of last week. Bronzed and happy with Mrs. Haensel at his side, Haensel stepped off the steamship König Albert inspiring everybody by his optimism concerning the coming musical season and what he saw abroad.

"Yes," answered Mr. Haensel, "we had a delightful trip in every way; we were gone about three months, and during that time, made tours of England, Scotland, Ireland, Wales, France and Germany. Our real vacation was passed at Trouville.

"Our coming season promises to eclipse all that we have done since our firm was established; the musical world is of course aware that we have Bonci again and this will be the great tenor's third concert tour under our management. Bonci comes back to America earlier than last season, since he is under contract to sing in the City of Mexico in October. Americans who have not heard this incomparable singer ought not to defer the pleasure and instruction this coming season. Almost every day Bonci receives offers from the great European opera houses at fees that would surprise those who imagine that opera singers are paid so much less in the Old World than in the New World. In one day recently Bonci was overwhelmed by offers in the same mail, from St. Petersburg, Vienna and Berlin. Then he has been importuned by managers in Italy to make an extended tour in his (the tenor's) own country; but we have the contract with the great artist for the season of 1912-1913, and he will come here to fill the engagements closed for him and many others for which negotiations are now going on.

"Madame Jomelli is under contract with us for next season, and while she has received inducements to remain abroad and sing in opera, we shall have her for a part of the season at least.

"Other distinguished sopranos under our management for next season are: Gertrude Rennyson, Nina Dimitrieff, Margaret Goetze-Kellner, Edna Blanche Showalter and Regina Vicarino, the latter to be the coloratura prima donna with Bonci in the Mexican engagement. In private life, Madame Vicarino is Mrs. George Guyer; her husband is an American in business in the City of Mexico. "Leo Slezak, celebrated for his dramatic impersonations of Otello, Manrico, etc., at the Metropolitan Opera House, is under our management for concerts and recitals.

"Jeanne Gerville-Reache, of the Philadelphia-Chicago and Boston opera companies, is again under our management for concerts, and this prima donna contralto has been heavily booked; Madame Gerville-Reache opens her Pacific Coast tour in Los Angeles, January 13, 1913; no, no," exclaimed Mr. Haensel, laughing, "we are not afraid of the '13' hoodoo; Verdi and Wagner were born in 1813, and we are to celebrate their centennial next year, so it will surely be a banner year for opera singers. Luck," said Mr. Haensel, touching upon the occult, "all depends; counting up the figures in 1913 totals 14, and that is a magic number; if there is any such thing as 'bad luck' in numbers, 1912, which totals 13, ought to be the terror. But," said the patient manager "let us return to music:

"Another tenor under our management is Ellison Van Hoose of the Philadelphia-Chicago Opera Company; as you know he is an American with a fine record in Europe in Wagnerian and other dramatic roles.

"Our galaxy of pianists is headed by Germaine Schnitzer, the brilliant Austrian who has had phenomenal success in the musical capitals; Mlle. Schnitzer is already booked with the Boston Symphony, the Cincinnati Symphony, the Philadelphia Symphony and the Theodore Thomas Orchestras of Chicago; she is also engaged for a number of recitals and will, of course, give recitals in the principal cities.

"But we are rich in other respects when it comes to pianists, as we have again under our management the gifted Roman pianist, Adriano Ariani; Herma Menth, a gifted young Hungarian pianist, and the graceful and talented New York favorite, Isabelle Hauser.

"Paulo Gruppe, the great Dutch-American cellist, who is having success in Europe now, will return in January and play in America under our management.

"Arthur Hartmann, the great violinist, is to tour under our management extensively all season; Hartmann's Pacific Coast tour opens in Victoria, B. C., December 2; he is to have the usual number of appearances with orchestra.

"Contraltos for whom we are making contracts include Christine Miller, Florence Mulford and Beatrice McCue; Miss Miller has a large number of appearances in the Eastern cities.

"Other tenors on our list are J. H. Campbell and Charles Kitchell.

"Horatio Connell heads the baritones, and we also have Marcus Kellerman, and the basso, Arthur Middleton.

"The New York Symphony Orchestra will tour under our management in January, and again in the spring after



Photo by Mishkin Studio, New York.

FITZHUGH W. HAENSEL.
Of Haensel & Jones.

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Easter. Our ensemble organizations also include Mr. and Mrs. David Mannes in sonata recitals, and this musical pair will go as far West as Kansas City. We also have the Saslavsky String Quartet, all leading players in the New York Symphony Orchestra.

"Among our new attractions for the season of 1912-1913 will be Minnie Tracey, the American soprano, who has not been in her country during the past eight years. Miss Tracey is singing better than ever, and is rated rightfully in Europe as one of the most intelligent American vocalists who reside permanently abroad.

"While in Paris I also closed a contract with Fanelli, the new French composer, discovered by Gabriel Pierné, and declared to be one of the greatest geniuses since Wagner; I cannot tell at this time when Fanelli will visit America, but some of his compositions are to be played early in the season, by the New York Symphony Orchestra, under the direction of Walter Damrosch. Anyway we have the honor of representing Fanelli in America; in spite of his Italian name, he is French, although he did have an Italian grandfather.

"Looking beyond the season of 1912-1913, into 1913-1914, we shall have Carl Flesch, now considered a great violinist in Germany; I went to Munich on this trip for no other reason than to secure the contract with Flesch; aside from his music, he is one of the most delightful men I have met in music. Flesch is already signed for the leading orchestras in the United States; we had tentative contracts before I sailed; other artists, new to this country, will come under our management, for the season of 1913-1914, but we are not yet ready to publish their names; we are to have a company of Russian dancers, but more about them later."

Mr. Haensel told THE MUSICAL COURIER representative that he attended several of the rehearsals of "The Children of the Don" at the London Opera House, but he could get up no enthusiasm either for the music or the libretto; Mr. Haensel said he found Oscar Hammerstein truly discouraged and bemoaning the fact that he had ever attempted to give opera in the British metropolis; the box office receipts which Hammerstein showed Haensel, and about which he made no secret, would make strong men weep.

"For instance," continued Mr. Haensel, "the first performance of Massenet's "Don Quichotte" was hailed as a

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triumph by the London critics, several papers even printing editorials about the work, but the public refuses to be moved. Mr. Hammerstein told me that the receipts for the second performance were £78 and for the third £74. As this is not enough to pay for the orchestra alone, one can easily see that Mr. Hammerstein is not enriching himself with his opera scheme. What he intends to do in the future no one knows, I don't believe he knows himself as yet.

"Otherwise, musical conditions in Europe seem encouraging, better than I ever found them before; general business, in spite of strikes and labor disputes, seems excellent, if we are to judge by the fact that Europeans have more money to spend than formerly; this was particularly evident in Germany and France; that those countries are enjoying prosperity cannot be denied; when people spend money freely they must have plenty."

Lastly, Mr. Haensel stated that the firm of Haensel & Jones had appointed G. Loria, of Paris, their European representative.

Volando Mero in the White Mountains.

Volando Mero, the brilliant young pianist, who is at present summering at Crawford Notch, N. H., reports ex-



YOLANDO MERO AND HER HUSBAND, MR. IRWIN, AT CRAWFORD NOTCH, N. H.,

Where the ever present camera overtook them, following a lively contested game of tennis.

cellent prospects for her coming season's tour. Beginning with an appearance at the Worcester Festival, October 4, Madame Mero follows that up by an engagement with the Chicago Orchestra in Chicago and Detroit, and later with an appearance in Philadelphia under Stokowski, and again as soloist with the Kansas City Symphony Orchestra. Recital appearances include the Pacific Coast tour after Christmas, while preceding that comes a short tour of New York State opening at Kingston.

Clement in Paris.

"Like son, like father." This reversal of the old adage applies very aptly to Clement's son, who bears a striking resemblance to his noted father. A lover of his home and family, Mr. Clement is never so happy as when, surround-



FIVE-YEAR-OLD SON OF EDMOND CLEMENT.
Taken in Clement's garden in Paris.

ed by his friends, he can live the charming domestic life of a retired gentleman without thought of his profession. But his well earned reputation forbids that, since the demand for his services is such, that he has but scant time for rest even during the summer. Thus his concert engagements for the next two months will take him over the greater part of Continental Europe, while his appearance as Don Jose, August 4, at the Arena in Bayonne, France, was one of the noteworthy features of that performance. Anticipating his coming season in this country with great

pleasure, Mr. Clement sends greetings to his numerous friends through Howard E. Potter, his personal representative, who reports an excellent season in prospect, with operatic engagements and recital appearances both public and private.

The Secret of the Sphinx.

C. T. Currelly, the Egyptian explorer who lectured to the Archaeological Society of Winnipeg a few months ago, tells of the keen sense of rhythm possessed by the Egyptians. It is due to this that their soldiers are the best drilled in the world. In fact there is only one thing lacking in them as soldiers; they are afraid of fighting. Mr. Currelly accounts for the building of the pyramids by human labor and singing. To this day a long line of Egyptians will take hold of a cable and pull while they sing. Their extraordinary feeling for rhythm produces the pull all together that is necessary for the maximum of effect. The gigantic stones of the pyramids must have gone into place in this way.—Winnipeg Town Topics.

Felix Fox at Rothenburg.

"Verily a bit of the old world," is Felix Fox's version of old Rothenburg, where he and Mrs. Fox found themselves following a delightful trip down the Rhine. "Saw a good deal of Phillipp in Paris, and anticipate being with him some little time again as we return," writes Mr. Fox. A close intimacy such as this implies is not often the case



VISUAL RESULT OF MR. FOX'S RECENT VISIT WITH JOHN MCCORMACK AND HIS FAMILY IN LONDON, AS "SNAPPED" BY MRS. FOX.
Reading from left to right: Felix Fox, Mrs. McCormack, John McCormack and Miss Foley, Mrs. McCormack's sister.

between master and artist, but the connection here deals with men of like ideals primarily, following which the juxtaposition of musical tastes brings the rest as a matter of course.

Cincinnati Conservatory News.

CINCINNATI, Ohio, August 1, 1912.

The teachers attending the summer sessions at the Cincinnati Conservatory of Music, Clara Baur, director, have heard a number of remarkable lectures and have furthermore enjoyed the concerts given by members of the faculty and advanced students. Last Tuesday evening, Adelaide Hewett, soprano, a pupil of Miss Baur, and Edwin Ideler, violinist, a pupil of Pier Adolfo Tirindelli, united in the following program:

Aria, Il Re Pastore	Mozart
Tentazione	Tirindelli
Love's Lyre	Tirindelli
Souvenir	Drda
Nocturne	Chopin
Aria, Ombra Leggera (Dinorah)	Meyerbeer
Joy with Sorrow	Tirindelli
Caprice Viennois	Kreisler
Aria, Vissi d'Arte (Tosca)	Puccini
Love Symphony	Tirindelli
Berceuse, Jocelyn	Godard
Serenade	Schubert

Virginia Read played admirable accompaniments. Miss Hewett's well trained voice and finesse assured immediate recognition. Mr. Ideler's ability has for some years commanded special attention. Both were cordially received on this occasion.

Thursday evening, George A. Leighton, pianist and composer, and Edwin Ideler collaborated in presenting the appended program before the summer school:

Sonata in G minor, op. 13	Grieg
Sonata in D minor	George A. Leighton
Suite, op. 44	Schutt

Carl in Switzerland.

William C. Carl, the American organist and director of the Guilman Organ School, in New York, was touring Switzerland last week. In a letter to a friend, Carl writes that he sees the MUSICAL COURIER in every city where he has traveled. The distinguished artist has spent parts of many summer holidays in the Alpine regions, and he is enjoying it as much as ever this summer. Carl returns to New York about the middle of September; the Guilman Organ School reopens for the fall term, the second Tuesday in October.

Kitty—So Edith is learning to play the harp. I didn't know she liked that instrument especially.

Marie—Oh, she doesn't; but Jack told her she had pretty arms.—Boston Transcript.

ISABEL HAUSER Concert Pianist

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The marvelous growth of the Minneapolis School of Music, Oratory and Dramatic Art has compelled the directors to engage additional instructors for the season of 1912-1913. The increased attendance in all the departments has interested the residents of the fine Northwestern city, for the growth of such a school indicates that the higher culture is advancing in that vicinity.

The directors, William H. Pontius and Charles M. Holt, are progressives in artistic education; they have secured the best men and women possible for each division of the school and the results have been highly gratifying. The many concerts reported from week to week in THE MUSICAL COURIER attest to the scholarship of the large student body. Forty-eight instructors are engaged in the various departments.

Mr. Pontius himself heads the list of teachers in the voice department; he is recognized as one of the highly trained musicians and pedagogues who has made the scientific study of the voice his specialty. Mrs. G. W. Critten, Mrs. Sumter Calvert and Stella Spears are other successful teachers in the vocal department.

Distinguished artists head the piano department. Giuseppe Fabbrini (of the Naples Conservatory), Wilma Anderson-Gilman, Kate M. Mork, Harrison Wall Johnson, Oda Birkenhauer and Signa C. Olsen are the leading teachers of piano, and to this formidable list of instructors must be added: Blanche Kendall, Gertrude Hull, Hortense Pontius-Camp, Edna Brunius Funk, Joyce Hazel Hetley, Katherine Pearson, Stella Spears, Alma Ekstrom, Ethel Hoff, Helen Carpenter and Gertrude Reeves.

Among the new teachers, Harrison Wall Johnson is a brilliant pianist, who has just completed a course of study in Europe with Ferruccio Busoni. Gertrude Reeves, a former teacher, returns to the Minneapolis school this year, after four years' study at the Leipsic Conservatory of Music, under Teichmüller.

The Public School Music Course is in charge of Mary L. Coffin; she has had charge of a similar course at the University of Minnesota.

Jean Koch, of the Minneapolis Symphony Orchestra, is one of the leading teachers in the violin department; Ruth Anderson, who has won fame as a concert violinist, has been recently added to the faculty. Norma Williams and Mabel Jackson, two members of the faculty, will continue their successful work with the students of violin.

Mr. and Mrs. Charles M. Holt direct the department of oratory and acting; Mr. Holt is a graduate of the Emerson College in Boston and also of the University and he is considered one of the best teachers in the country today. In the Northwest he is rated as one of the most successful coaches in acting. Mary G. Kellert, another graduate of the Emerson College in Boston, has recently been appointed an instructor in the Minneapolis school. Alice Ruth O'Connell, who is with the Emerson College in the summer months, will return to her duties in Minneapolis under the direction of Mr. Holt; Harriet Hetland is another instructor in the dramatic department.

Ethel Malcolm, who has taught fancy dancing and physical culture, has been re-engaged for the new term.

The courses of study at the Minneapolis School of Music, Oratory and Dramatic Art are comprehensive and the standards equal those prevailing in the most prominent schools of Europe and America. At the recent June com-

mencement, sixty-nine students were graduated from the various departments. All of the concerted numbers were accompanied by a special orchestra under the direction of Mr. Pontius. During the season of 1911-1912 seventy-eight concerts and recitals were given and all students of the school were obliged to attend the concerts, many of them given by the artistic faculty. The enrollment last year reached 750 students, an increase of 30 per cent. over the previous year.

The summer school, which was opened June 11, was closed Monday of this week, August 5. The fall term



WILLIAM H. PONTIUS,
Director Department of Music.

CHARLES M. HOLT,
Director Department of Oratory.

begins September 2. The new catalogue, just issued, is a volume of sixty-four pages, handsomely printed and illustrated. The portraits of the forty-eight instructors add to the attractiveness of the book. The school building, recital halls, etc., are among the other interesting photographs. The catalogue is mailed on application.

MUSIC IN ST. JOHN, N. B.

St. John, N. B., July 29, 1912.

Louise Knight, soprano, and her two sisters, Ruth, mezzo-soprano, and Jessie, contralto, with Pauline Beidermann, pianist, have just returned from a successful week's

tour in Nova Scotia. Their program was an excellent one. Louise Knight, who is always pleasing in individual work, showed good results of her tuition in the trios with her sisters. Pauline Beidermann's brilliancy of playing was well illustrated in numbers by Rachmaninoff and Liszt. A return engagement to Yarmouth, N. S., will be made some time in October.

Open air concerts are given in King's Square every Sunday by our different local bands. This is quite an innovation in our conservative city, but the approval of our leading citizens, added to the enjoyment of the masses, will, I am sure, make these concerts an established fact. The success of Sunday open air concerts has been proved and should be encouraged here, as they are both educational and elevating.

A. L. L.

Muscles and Music.

There is no recuperator like nature. After a season of grind indoor work that is 95 per cent. nervous strain and only 5 per cent. muscular, it would be strange if the system did not need recuperation. Not one musician in a score has enough muscular exercise to keep him in good physical condition. If each one could have an hour or two a day in the open, at light exercise, the results would appear in better, clearer, more suave work in the class room—to say nothing of general physical results. The musician who has an out door fad is far better off than the "super-esthetical, over-poetical, out-of-the-world young man" who wouldn't make even a good specimen of the modern woman. Exercise means mental health as well as physical. When one meets one of these out-of-door fellows, one says to himself, "There is a man as well as a musician." But if it is a don't-walk, don't-hunt, don't-swim, don't-golf, don't-even-tennis sort of musician—then one looks to see if his back hair isn't tied up with a ribbon.—Los Angeles Graphic.

Young Rubinstein at Newport.

Beryl Rubinstein, a young New York pianist, played at a recent musicale given by Mrs. John R. Drexel, at the Drexel villa in Newport, R. I. MacDowell's concert etude, "The Military" march by Schubert-Taussig and some pieces by Liszt and Rachmaninoff were played by the artist.

W. H. Overcash in New York.

W. Harvey Overcash, organist of St. Mark's Lutheran Church in Charlotte, N. C., is in New York pursuing a special course of study, voice with W. J. Falk and piano with Leopold Winkler.

D'Albert's "Verschenkte Frau" had a "friendly" reception in Halle, as the local papers report.

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PHILIP LORING SPOONER'S ARTISTIC IDEALS.

If any one doubts the future artistic supremacy of America, encouragement will be found by studying the lives of a number of rich men's sons who have forsaken commerce and jurisprudence for art. The operatic stage and the concert world have some shining illustrations of young artists born amid luxurious surroundings, instead of following the beaten roads to advance the material richness of their families, these young men turned into the more ethereal paths of music and painting. The artistic



SPOONER ON HIS FAVORITE HORSE, "BILLY."

hent exacted from them infinitely more patience, harder study and greater self-denial than either banking or law. America is richer today for the artistic ideals of its young men.

Philip Loring Spooner, youngest son of Ex-Senator John C. Spooner of Wisconsin, belongs to the noble army of young artistic Americans. Mr. Spooner has already made his debut in concert and has won the regard of serious musicians and music critics in several cities. Mr.

Spooner is a graduate of the University of Wisconsin. His standing at college was excellent and in addition to the regular collegiate studies he devoted many hours to music and painting. Inheriting a voice from his mother, whose sweet soprano was among the son's earliest enjoyments now recalled, Spooner decided to become a singer; his father expected the youngest son to take up law as the elder brothers did, but when young Philip declared to his father that he wished to study singing with the intention of entering upon a professional career, the father did not oppose him, but urged the son to prepare himself thoroughly; there must be no haste said the wise statesman.

As a boy, in Washington, Philip Spooner sang for the elite and the elect in the social and official worlds of the national capital. He had a rarely beautiful soprano as a lad and when the voice changed as he reached man's estate, it was found that he possessed a pure lyric tenor of a naturally fine quality. For over five years Philip Spooner has studied singing faithfully with A. Carbone of Carnegie Hall, New York. Signor Carbone was formerly one of the baritones connected with the Metropolitan Opera Company. This master of singing is one of the few trained in the school of bel canto, knowing the traditions of the old Italian masters. With Signor Carbone, the training of Philip Spooner has been something of a labor of love. A young man so intelligent, so sensitive, so gifted musically and with such extraordinary capacity for study, the maestro found the greatest delight, and the progress has been commensurate with the material at hand.

Schooled in the old method Mr. Spooner has frequently been referred to as, "the American bel canto tenor"; his love for the old Italian style of singing is deeply rooted in his nature, so deeply, that the quality of the voice seems more Italian than American.

Philip Spooner studied languages abroad; while in Paris, Jean de Reszke heard Spooner, and the veteran singer and teacher declared that the young American's voice was "perfectly placed."

The Spooners have a permanent home in New York, where they reside in the winter; the greater part of the summers are passed up on the 800 acre Spooner farm in the mountains of Northern New Hampshire, where the Connecticut River rises. The town is called Pittsburg. Guests who have been entertained in this wonderful place, have called it "Paradise," since there are so many natural beauties to be seen. The young tenor has his own studio on the farm, formerly a neglected house, which he has had transformed into an artistic "holly of hollies." Here, in this hidden retreat, the tenor practises and studies and plans for the future.

Like other wholesome young Americans, Philip Spooner goes in for healthy sports; he takes frequent rides on his favorite horse, "Billy"; tennis, automobiling, and walks about the great Spooner farm are other means of developing muscle as well as mind and soul.

THE MacDOWELL CLUB, OF BAKER CITY ORE.

The MacDowell Club of Baker City, Ore., organized recently by Frances Striegel Burke, vice-president of the Northwestern Music Teachers Association, has a membership of 100. The monthly programs show that the musical taste of the community is advancing. Such artists as Madame Schumann-Heink, Paulo Gruppe and Helen Waldo, and also the New York Symphony Orchestra, have appeared in Baker City under the auspices of the MacDowell Club, of which Mrs. Burke is the musical director.

Mrs. Burke arranges excellent musicales, and Baker City, Ore., has reason to be grateful that such a progressive musician resides there.

Some programs given by the MacDowell Club this year follow:

APRIL 9.	
Variations in F minor.....	Haydn
Leila Gardiner	
The Lass With the Delicate Air.....	Dr. Arne
Like the Rosebud.....	La Forge
A Maid Sings Light.....	MacDowell
Caroline Lowengart	
Nocturne, E flat.....	Chopin
Waltz, C sharp minor.....	Chopin
Grillen.....	Schumann
Miss Gardiner	
Arabesque in G.....	Debussy
Intermezzo in octaves.....	Leschetizky
Miss Gardiner	
Song cycle, Sayonara.....	Cadman
I Saw Thee First When Cherries Bloomed.	
At the Feast of the Dead.	
All My Heart Is Ashes.	
The Wild Dove Cries on Fleeting Wing.	
Miss Lowengart	
Mrs. Burke at the piano.	

MAY 20.	
Largo from the New World Symphony.....	Dvorak
Mrs. Burke, Miss Gardiner	
The Robin Sings in the Apple Tree.....	MacDowell
When Love Is Kind.....	Old melody
Marie Churchill	
Berceuse.....	Iljinsky
Humoresque.....	Tschaikowsky
November (Sleighride).....	Tschaikowsky
Edna Blake	
Reading from Myrtle Reed's "Love Letters of a Musician"	
The Blind Spinner (Mendelssohn's Spinning Song).	
April's Lady (Mendelssohn's Spring Song).	
Sunset on the Marsh (Seeling's Song of the Rushes).	
Mrs. Woodson Patterson	
Mrs. Burke at the piano.	
On Wings of Song.....	Mendelssohn-Liszt
Wedding Day.....	Grieg
Miss Blake	
JUNE 24.	
Sonata in F major.....	Mozart
Blanche Potter	
With second piano part by Grieg played by Mrs. Burke.	
O, Rest in the Lord (from Elijah).....	Mendelssohn
Mrs. D. M. Willard	
The Raven (Poe).....	Musical setting by Max Heinrich
Mrs. Alexander MacDougall, Mrs. Thomas Carrick Burke	
Summer Rain.....	Charles Willeby
A Necklace of Love.....	Ethelbert Nevin
Sunset.....	Dudley Buck
The Spring Has Come.....	Maudie V. White
Mrs. Willard	

Last autumn, the MacDowell Club presented Shakespeare's "Midsummer Night's Dream," with the Mendelssohn musical setting. The members of the chorus are:

First sopranos—Mesdames Stuller, Beirneaux, Evans, Swan, Malone, Miss Churchill; second sopranos—Mesdames Godwin, Small, Clifford, Dodson, Miss Sheridan; first contraltos—Mrs. Albert Geiser, Misses Grabner Christensen, Parsons; second contraltos—Mesdames Moore, Parker, Miss Bement.

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

G. Schirmer, New York.

THE ORGAN WORKS OF J. S. BACH.

A critico-practical edition in eight volumes. Provided with a preface containing general observations on the manner of performing the preludes and fugues, and suggestions for the interpretation of the compositions contained in each volume, by Charles M. Widor, professor in the Conservatoire at Paris and organist at the Church of St. Sulpice, and Dr. Albert Schweitzer, Privatdozent at Strassburg University and organist for the Bach Concerts at Strassburg.

Volume I containing seventeen youthful works, mostly preludes and fugues.

The musical text of this edition is taken, untouched, from the great Bachgesellschaft edition of 1850, brought about by the exertions of Robert Schumann.

The edition of the Bachgesellschaft has provided a trustworthy musical text of Bach's works—a task of peculiar difficulty in cases where only copies existed, from which copies the best reading had to be selected. That edition will never be more than a work of reference, for it is too costly, inconvenient in size and shape, and the various compositions are not classified in a satisfactory manner. This present edition, published by G. Schirmer, is an attempt to satisfy the demands of organists for Bach's works unadorned, but preceded with critical and practical suggestions by men of recognized authority. The preface says that this edition "is based on the text of the great Bach edition, which it presents without additions of any kind. The player has the piece, in its traditional form, before his eyes. It is not meant that he should receive it laden with the details of an interpretation which, by being incorporated with the musical text itself, advances a claim to be authentic and universally approved. Editions for practical use, having the musical text overlaid with fingering and pedaling, marks for dynamics and phrasing, directions for registration and alternation of the manuals, do not promote art in a desirable way. They either engender habitual thoughtlessness, or they irritate the player by continually holding before his gaze a conception not in harmony with his own. In any case they tend to prevent him from entering his own experiments and experiences in his music book. The era of these practical editions, which undertake the player's guardianship, is past. On the other hand, the organist will certainly desire to become acquainted with the traditions, with the experiments and experiences of others, for the purpose of stimulation and suggestion. Whoever traces the development in the reproduction of Bach's organ works will arrive at the conviction that the way is preparing for a certain general agreement. Schools and interpreters who took their departure from wholly divergent conceptions are drawing nearer to each other. Eccentricities and mere tricks of virtuosity, which with vogue for the master's works was formerly sought, at a time when the art of organ playing was under the spell of the pianistic and orchestral virtuoso, are more and more forsaken. We have grown weary of 'conceptions' wherein the player flaunts his personality by obscuring Bach. The editors of this edition have left the musical text untouched, so as not to violate the principles of a true critico-practical edition, and have recorded their conception in prefatory general disquisitions on tempo, phrasing, registration, and alternation of manuals. These latter are followed by special observations on the execution of the several pieces included in each volume." We have quoted somewhat extensively from the preface because we could not find words that gave a better description of this new Schirmer edition. It is, of course, the edition that concerns us now; not the music of Bach. We are not at present on a voyage of discovery to find new mountain ranges. The mountain is already discovered; it is the stupendous works of J. S. Bach. All that we ask for now are a guide and an easier path to the summit of the peak among the clouds. We are glad, therefore, to add our voice to the chorus of praise with which such a masterly

edition of these master works will be greeted by the musical world.

As to the editors themselves, no men more fitted for the task could be found. Charles-Marie Widor, the composer of the organ symphonies, is unquestionably the foremost organist of our time. Dr. Schweitzer, author of the monumental work on Bach, published in French, English and German, is probably the highest living authority on Bach's compositions, and as an organist ranks among the best interpreters of the master.

These two artists, who for years have been on friendly relations, seem as if predestined to be mutually complementary. Widor represents the French viewpoint, Schweitzer the German. The latter, as an expert in matters musical of the eighteenth century, is also in a position to interpret the traditions of that period.

The prospectus distributed by the publisher says that: "The complete edition will consist of eight volumes, each containing upward of 100 pages of music, besides the voluminous prefatory matter. The preludes and fugues fill four volumes; those of the Youthful Period will be found in Vol. I; those of the First Master Period, in Vol. II; and in Vols. III and IV, those of the Mature Master Period. The organ concertos and organ sonatas constitute the fifth volume; the sixth, seventh and eighth comprise the chorale preludes and chorale fantasies. All volumes are in the convenient oblong shape, clearly and accurately engraved, and adequately spaced without being so needlessly spread as to necessitate too frequent turning of leaves; the turning places are located in the most practical manner possible. Beginning with measure 5, every fifth measure in each piece is numbered, and also as many of the intermediate measures as the editors deemed necessary for facilitating reference. Vol. I is now ready for distribution. The first five volumes will be issued within six months; the remaining three will appear within a year of the present date."

A Musician's Sense of Humor.

C. A. Graninger of Pittsburgh recently recovered from a very severe illness which almost proved fatal. He had five doctors before he was cured of a combined attack of gastritis, bronchitis and double pneumonia. Mr. Graninger lost fifty pounds during his illness, but he seems to have retained all his customary cheerfulness and his comical outlook upon life—even in its serious aspects—as the attached letter proves, which he has been reading with much success to his friends. It is an epistle addressed to a fictitious chum whom he names "Chimmie":

MY DEAR CHIMMIE: I take my pen in hands to let you know that I've been awful sick since my last.

We sent for a lot of M.D.'s, but none of 'em seemed to sabe what was the matter. At last they seen they had to make some kind of a bluff, so they puts their heads together and for the time being, according to the highbrows, my medulla oblongarter had got tangled up with my prestiasimo causing a syncopation of the pneumogastric apparatus and nothing but wireless treatment would effect a cure.

Well, you may know I was purty bad after that if I wasn't before so the old lady says, "Nix! That's too much for him to have all at one time and me having nothing. The absent treatment for youse," and she calls in a specialist, an optimist, or optepath or something. I didn't care, for I was geared up to go in the ring with anyone, but when a big guy named Goehring showed up, take it from me, it was no joke.

Chimminy, Chimmie, he tackled me for fair and I lost the first two rounds hands down, but I had some hopes in the third for he seemed kind o' blowed and I was feeling easier.

You know them fellers' business is to kind o' take you apart and then put you together again all new.

Say! He had me flattened out like a map so I could pick out the geography points on my upper crust. I was sure the Rocky Mountains was over near Asheville, N. C., and little old New York, Statue of Liberty included, was down at Galveston, Tex. More-over all the forest land of Michigan, Wisconsin, etc., was down in my lumbar region.

Honest, Chim, my spinal colyum felt like a string of wieners. After he got through with one side he made a map of the other and I was glad of the change, for I could make faces at him so he couldn't see, and as I was thinking, always in the map way, that he was wiping out city after city of this glorious country, found myself grunting sadly "Oo" for Kalamazoo and "Kosh" for Oshkosh, etc. with all the breath I had left.

I tell you that treatment is great and I wouldn't be here to write but for it. It puts me in mind of something I learned down at the Sixth U. P. Sunday School when I was there once at Christmas time: "If a feller does you up on one side, turn over and let him do you up on the other, for many are called but few are chosen."

Yours,

C. A. G.

Sustained or Restrained?

If there is anything about the average piano that has a right to complain of abuse and ill-use, it is the sustaining pedal. Confusion worse confounded is so often the result of its use that one is sometimes tempted to wish it had never been invented. A knowledge of harmony is necessary to any one who wishes to use it with complete effectiveness, but a player with genuinely musical instincts may be guided largely by his taste. In the case of others the rule should be to exercise a great deal of restraint, but unfortunately it is the unmusical who use it the most.—Winnipeg Town Topics.

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JULIA CULP LIEDER PROGRAMS.

Julia Culp, the distinguished Dutch lieder singer who comes to America early in January, 1913, for her first tour of this country, will repeat here the wonderful programs which she presented in Germany last season. The art of this interpreter of classical and modern songs has aroused Europe; the critics, without a single exception, have declared that "Culp is endowed with greater magnetism than any woman singer since Lilli Lehmann in her prime."

Antonia Sawyer, Julia Culp's American manager, closes engagements for her star every week; the list when published will be quite formidable. Some of the Culp programs sung in Berlin last autumn and winter are appended:

NOVEMBER 25, 1911—BEETHOVEN SAAL.

Die Liebe hat gelogen	.....Schubert
Der Jüngling und der Tod	.....Schubert
Im Abendrot	.....Schubert
Die Post	.....Schubert
Ihr Bild	.....Schubert
Ständchen	.....Schubert
Nicht mehr zu dir zu gehen	.....Brahms
Wenn du nun zuweilen lachst	.....Brahms
Ach, wende diesen Blick	.....Brahms
Botschaft	.....Brahms
Unbewegte, laue Luft	.....Brahms
Ruhe, Süßlichkeiten	.....Brahms
Nachtwandler	.....Brahms
Salome	.....Brahms
Ständchen	.....Brahms
O liebliche Wangen	.....Brahms

JANUARY 2, 1912—SING-AKADEMIE.

Agnes	.....Hugo Wolf
Sie blasen zum Abmarsch	.....Hugo Wolf
Blumengruss	.....Hugo Wolf
Gleich und Gleich	.....Hugo Wolf
Tretet ein, hoher Krieger	.....Hugo Wolf
Und willst du deinen Liebsten sterben sehen	.....Hugo Wolf
Vier hebräische Gesänge aus dem Hohen Liede Solomonis,	
übersetzt von Daumer	.....Erich J. Wolff
Schon wie Thirza bist du	
Stark wie der Tod ist die Liebe	
O hättest du	
Ein solcher ist mein Freund	
In der Fremde	.....R. Schumann
Lied eines Schmiedes	.....R. Schumann
Kartenlegerin	.....R. Schumann
Wer machte dich so krank	.....R. Schumann
Alte Laute	.....R. Schumann
Aufträge	.....R. Schumann

FEBRUARY 21, 1912—BEETHOVEN SAAL.

Heimliches Lieben	.....Schubert
Suleika I	.....Schubert

Suleika II	.....Schubert
Das Lied im Grünen	.....Schubert
Klinge, klinge mein Pandero	.....Adolf Jensen
Lehn' deine Wang'	.....Adolf Jensen
Waldesgespräch	.....Adolf Jensen



JULIA CULP

Am Ufer des Flusses	.....Adolf Jensen
Old French chansons (eighteenth century)—	
Ah voyez-vous que je suis malheureuse	
Te bien aimer	
Le baiser refusé	
Il est des amusements	
Traum durch die Dämmerung	.....Richard Strauss
Zeffreit	.....Richard Strauss
Morgen	.....Richard Strauss
Heimliche Aufforderung	.....Richard Strauss
MARCH 29, 1912—BEETHOVEN SAAL.	
Wie bist du, meine Königin	.....Brahms
An eine Aeolsharfe	.....Brahms

Vor dem Fenster	.....Brahms
Immer leiser wird mein Schlummer	.....Brahms
Herbstblüten	.....Paul Schwers
Im letzten Haus	.....Paul Schwers
Märchenbrunnen	.....Paul Schwers
Leuchtende Tage	.....Paul Schwers
Gesang Weyla's	.....Hugo Wolf
In dem Schatten meiner Locken	.....Hugo Wolf
Du denkst mit einem Fädchen	.....Hugo Wolf
Er ist's	.....Hugo Wolf
Volkslieder	.....Brahms
In stiller Nacht	
Schwesterlein	
Feinaliechen, du sollst mir nicht barfuss geh'n	
Es steht eine Lind'	
Erlaube mir, fein's Mädchen	
Wie komm' ich denn zur Tür herein	

On the coming American tour, Madame Culp will have the assistance of Coenraad V. Bos, at the piano. Her tour will extend to the Pacific Coast. Several recitals will be given in San Francisco and the Dutch residents in that city are planning a number of fetes in honor of the renowned singer.

Cincinnati Conservatory News.

CINCINNATI, AUGUST 2, 1912.

The recital last Tuesday evening by Adelaide Hewett, soprano, pupil of Clara Baur, and Edwin Ideler, violinist, pupil of Signor Pier Adolfo Tirindelli, in connection with the Conservatory special series of summer concerts was one of the important musical events of the week, presenting two highly gifted young musicians. Miss Hewett, a post-graduate from Miss Baur's class and who has been teaching with excellent success during the past season, has been pursuing a summer course in repertory work preparatory to concert work. With the natural resources of a beautiful lyric voice and stage presence, supplemented by a well grounded method of singing and a thorough knowledge of diction, Miss Hewett holds her audience in absorbed interest. She showed a special disposition for the Italian Aria displaying splendid finesse in the coloratura passages, in a number of favorite concert pieces in this style. She also gave delightful satisfaction in a group of Tirindelli songs, with the distinguished composer at the piano. Edwin Ideler in his individual intune manner played a group of Drdla and Chopin and later gave free reign to his temperamental capacity in a twain of violin soli. Virginia Read was responsible for the excellent accompaniments.

Earl Keller, baritone, pupil of John A. Hoffman at the Cincinnati Conservatory of Music, is coming into prominence as a singer of splendid capabilities. In his song recital at the Conservatory last Friday evening he showed that he is making steady strides toward the professional field and received the warm applause of a large audience. Assisting him was the well known young violinist, Helen Fortune, pupil of Pier Adolfo Tirindelli. The achievements of Miss Fortune, who is only fourteen, have been noteworthy. The program was:

Program:

Caro mio ben	.....Giordano
At Parting	.....Rogers
Let Miss Lindy Pass	.....Rogers
Requiem	.....Homer
My Laddie	.....Thayer
Mammy's Song	.....Ware
Heard in the Twilight	.....Batten
April	.....Harris
Romance	.....Rubinstein-Wilhelmj
Canzonetta	.....Godard
Oriente	.....Cesar Cui
Rec, and aria, From My Soul's Depths (Paradise Lost)	.....Rubinstein
Forever and a Day	.....Mack
Macushla	.....MacMurray
Nottingham Hunt	.....Bullard

Anna Case in Newport and Bar Harbor.

Anna Case, the young soprano of the Metropolitan Opera Company, will sing at the Art Building in Bar Harbor, Me., August 10. August 20, Miss Case gives a recital at one of the fine houses in Newport, R. I. Tomorrow, August 8, Miss Case is to sing the role of Marguerite in a performance of "Faust" at Round Lake, N. Y., music festival.

Miss Case spent the earlier part of the summer at Lake Hopatcong, N. J., in order to be near the country home of her teacher, Madame Ohrstrom-Renard. During the month of September, Miss Case will again be with her teacher to continue work upon a number of operatic roles. Miss Case has concert engagements to fill in October. She will return to the Metropolitan Opera House at the beginning of the season.

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Cecile Ayres' Recreation at Home.

Cecile Ayres, the young American pianist, who is to play twice this month at the Art Building, in Bar Harbor, Me., is at present enjoying life in her pleasant home at Chilton, Pa. Miss Ayres is one of the artists from this country who had genuine success in Europe. Germany and Nor-



CECILE AYRES AT HER HOME.

way were two countries where the gifted pianist achieved the kind of receptions that indicate that the musical people were truly impressed by her performances.

The music critics of Berlin, Frankfort-on-the-Main and Christiania were particularly appreciative in expressing admiration for the youthful pianist from the United States. Extracts from newspaper reviews in these cities follow:

Cecile Ayres, the young American pianist who gave a concert last evening in Hals Brothers' Hall, seems destined for a brilliant career. She is already in possession of a virtuosity which will afford her an opportunity of competing with the greatest technicians. But fortunately it is not this brilliant technical facility which lends the greatest interest to her work. She was born with music and for music, and whenever she dealt with compositions of poetical content it was plain to be seen that she is gifted with poetic conception and great warmth of feeling. The artist was therefore at her best in Grieg's ballade, and the Chopin group, the little prelude, No. 8, being given with an absolutely perfect interpretation. She aroused tremendous and well deserved enthusiasm and was obliged to give several extra numbers.—Otto Winter-Hjem, in Aftenposten, March 28, 1911.

Cecile Ayres, the young American pianist, was heard here for the first time by a large audience. In the Chopin group especially, she held the close attention of her listeners, and the preludes were extremely well played. Her poetic conception of the Grieg ballade is also worthy of special mention. At the close of the concert she received an enthusiastic ovation and was obliged to add two extra numbers.—Tidens Tegn, Christiania, Norway, March 28, 1911.

The third rival attraction Wednesday evening was Cecile Ayres, who without doubt is a very talented young lady. Her thoroughly disciplined touch should bring her into prominence in the first rank. Everything technical prospered well.—Paul Ertel in Berliner Lokal Anzeiger, December 8, 1911.

The pianist, Cecile Ayres, played with pleasing attack and displayed a technic which is exceedingly fluent and sure. That she is also musically gifted was not to be mistaken in her interpretation of the E major sonata of Beethoven.—Paul Ertel, in Berliner Börsen-Courier, December 7, 1911.

Cecile Ayres in her piano concert at Scharwenka Hall brought me a pleasing surprise. Her interpretation of the Beethoven sonata, op. 109, places this artist in the front rank of all our concert pianists.—Die Glocke, December 12, 1911.

A young and certainly gifted pianist, Cecile Ayres, played in Klindworth Hall, among other things, the E major sonata of Beethoven, op. 109. Her performance was notable for clear technic, a well trained touch and original feeling.—Allgemeine Musik Zeitung, December 15, 1911.

Miss Ayres made her American debut in New York last winter with the New York Symphony Orchestra. Concerning that appearance three New York critics stated:

She displayed many commendable qualities, among them a good singing tone.—New York Times, March 2, 1912.

There was a concert of the Symphony Society yesterday afternoon, which brought forward a young pianist who will probably be heard often in the future. Miss Ayres disclosed unusual talent in a very creditable performance of the Grieg concerto.—The Globe, March 2, 1912.

The soloist, Miss Ayres, introduced herself to the audience by playing the A minor Grieg concerto. In the matter of musicianship she is an artist of distinction, while her technic is also remarkable. Her conceptions are well defined and thoroughly worked out, and every detail is carefully attended to. She not only has at her com-

mand an especially powerful forte, but also a beautiful pianissimo. The artist played also a gavotte of Gluck-Brahms in which her rhythm was subtle and her staccato clear and crisp. In the Liszt F minor etude and the Saint-Saëns toccata she again revealed her brilliant technic and musical temperament. The audience applauded her so persistently that she was obliged to play an encore.—Frankfort General Anzeiger, November 24, 1911.

She played the gloriously stirring and melodious Grieg concerto with beautiful tone, a good technic, poetry and musical feeling. She was received with warmth.—New York Evening Post, March 2, 1912.

FOSTER & DAVID'S ATTRACTIONS.

Foster & David, the New York musical managers, announce a fine array of attractions for the season of 1912-1913. They have among their singers, Olive Fremstad, of the Metropolitan Opera Company; Eleanor de Cisneros, of the Philadelphia-Chicago Opera Company; Marguerite Starell, formerly of the Philadelphia-Chicago Opera Company; Lucia Dunham, dramatic soprano; Ruth Harris, lyric soprano; Corinne Welsh, contralto; John Barnes Wells, tenor; Frank Ormsby, tenor; Arthur Phillips, baritone of the London Opera Company; Clayton Robbins, baritone, and Frederic Martin, basso. Mr. Wells is to make some joint recital appearances with Harriet Ware, the composer-pianist.

Bonarios Grimson, a new violinist, is to make a tour under the management of Foster & David. Another violinist under the direction of the firm is Marie Nichols. Monica Dailey, pianist; Annie Louise David, harpist; Hans Kronold, cellist; the Olive Mead String Quartet and the Volpe Symphony Orchestra, Arnold Volpe, musical director, are all under the Foster & David management. It's a strong list.

A Garcia-Malibran Morning in Brooklyn.

Mrs. Philip Kunz, chairman of the program committee of the Contemporary Club of Brooklyn, has announced that the musical morning of the club next season will be devoted to "Garcia and Malibran." Mrs. Kunz is at present at Fort Montgomery with her younger son, Robert Kunz.

Frederic Gerard's Success in Paris.

The Monde Musicale of Paris, of July 15, published the following notice of Frederic Gerard's recent success in the city:

Frederic Gerard, a pupil of Jacques Thibaud, is a young violinist possessing the qualities which, without as yet permitting him to



FREDERIC GERARD.

rival his master, nevertheless give promise of a brilliant future. Already his technic shows a certain maturity and his beauty of tone evoked flattering appreciation. He was much applauded after the Mozart concerto and the Saint-Saëns "Havaneise." Mr. Gerard played also the Grieg sonata in G very beautifully in conjunction with Henri Schidenhelm.

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In short, this book is not only a result of its author's scien-
tific knowledge as a physician, but is also the outcome of
his long observation and experience as a singer; an ideal
combination which has enabled him to elucidate the natural
functions of the vocal organs in a clear, convincing and
eminently readable manner.**G. SCHIRMER**

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L. E. BEHYMER VISITS MUSICAL STRONGHOLDS.

BAYREUTH, Bavaria, July 15, 1912.

To The Musical Courier:

I am now really "sitting at the feet of the Muse" in the front row—and taking in the Bayreuth rehearsals before the grand opera, and they are to me a revelation of splendid work, both the orchestra, principals, stagecraft, electric effects and atmosphere—furnished as much by the audiences at the rehearsals as the artists on the stage. Of course it is all an old story with you and I suppose your correspondent is on the ground and already cabling you, but I think you can understand my position. The first time I have enjoyed a European trip and I am enjoying every moment of it; to be privileged to attend the rehearsals and meet all the artists and discuss the many phases of the situation surely is a privilege.

When I reached Europe I was invited to visit Hamburg, the home of Madame Schumann-Heink for seventeen years, with my daughter, and we had a most enjoyable time and an opportunity not offered often to strangers to

I had a "bully" time in Vienna; reached there just in time for the Wiener Musikfestwoche, June 21 to July 1, and heard some of these marvelous programs, at the Hofoper: Mozart's "Figaro" and the Philharmonic concert with Arthur Nikisch as director, Bruckner's ninth symphony and Brahms' fourth, with Beethoven's overture to "Lenore," and then the Bruno Walter night with the Philharmonic giving Mahler's ninth symphony, and the splendid recognition his work is getting now; how on earth the people in the United States overlooked him and his splendid musicianship I cannot see. Felix Weingartner also as director gave us something to take home with us in Mozart, Gluck and Beethoven. I am sending you a book of the programs. I am sure you have already had your own reports, but they do things so completely over here a novice like me cannot help but get inspired.

I heard so many good things in Vienna and was fortunate to have an "open sesame" at all places. I dined at the home of Mr. and Mrs. Andreas Dippel at Kaltenleutgaden and learned of his plans for his Western tour—at the close of the Philadelphia engagement—and completed my arrangements for seven performances at Los Angeles, two in San Diego and a big open air performance in Santa Barbara of "Natoma" with Mary Garden singing the title role and Joseph Redding, the author of the book, as stage director, all within a few yards of the spot around which the text is written. Have seen much of the musical life of Graz, Prague, Budapest, and have visited all the museums where the history of music may be found. Here I am meeting everybody who happens to be anybody in the musical world. My daughter is Madame Schumann-Heink's house guest and will go with her to Munich for the Munich festival.

L. E. BEHYMER



GUESTS AT THE GADSKI DINNER.

see the city "personally conducted." The same good fortune favored us when we reached Berlin, for our old friends Madame Gadske and her lovely daughter Lottie gave us a reception and showed us genuine Berlin hospitality—a dinner at their beautiful home, where we met many of the Berlin musicians. I am sending you a couple of photo-snapshots taken by Miss Tauscher in the drawing room of the house. The three ladies in the standing group from left to right are Elsie Behymer, Madame Gadske and Gertrude Beseirck of Los Angeles. In the dinner party from left to right, Arline Gadske, Madame Gadske's niece from Stettin; Herr Berg, the leading comedian in the Hofburg Theater; Elsie Behymer, Madame Gadske, L. E. Behymer, Gertrude Beseirck, George Anderson, baritone from Chicago; Reginald Deming, organist from Pasadena, Cal., and Edwin Schneider, Madame Gadske's accompanist on her American tour. I glanced over the programs of Madame Gadske for this winter; you see I am to manage her Pacific Coast tour. She opens her season in the far West and also opens our season. She has three splendid recital programs built in the very excellent Gadske manner with a lot of new and attractive numbers. She has a big special Wagner program wherever she can secure a good orchestra to play for her in the larger cities, and a number of grand opera numbers and compositions to give with symphony orchestras. I have never known any of the artists going West better prepared, and we shall look forward with anticipation of the Gadske tournée in the West.

Midsummer Concert in Walpole.

Laura Louise Combs, soprano; Edith Milligan King, pianist, and William Grafing King, violinist, united in the appended program Wednesday evening, July 31, at the Walpole (N. H.) Town Hall:

Sonata for Violin and Piano, op. 21.....	Gad-
Mr. and Mrs. King.	
Phyllis Hath Such Charming Graces.....	Lane
Pastoral.....	Lane
Come, Sweet Morning.....	A. L.
Miss Combs.	
Etude, op. 10, No. 3.....	Chopin
Etude, op. 10, No. 12.....	Chopin
Polonaise.....	Chopin
Mrs. King.	
Pastoral.....	Bieck
Soupir.....	Bernberg
Le Papillon.....	Jacobi
Miss Combs.	
Adagio Pathetique.....	Godard
Oriental.....	Cui
Prelude, La Deluge.....	Saint-Saens
Mr. King.	
Daffodils.....	Ronalds
The Moon Drops Low.....	Cadman
Love in May.....	Parker
Miss Combs.	
Living Song.....	Barnes
Caprice Viennois, op. 3.....	Kreisler
Mazurka.....	Zarsky
Mr. King.	

What Is Classical Music?

The question is often asked, What is the meaning of the word "classical" as applied to music? It is commonly regarded as the antithesis to "popular." Used in this sense, "classical" means having the qualities that make a work endure for ages, whereas popular music, as it is heard on the vaudeville stage and in the ordinary musical comedy, is evanescent. Technically the term "classical" is opposed to "romantic." When a composer seeks to produce a work of beauty without regard to any underlying meaning, making form the chief consideration, the composition is classical. When, however, the music is intended to produce definite pictures or thoughts, it is romantic. Beethoven's "Pastoral Symphony" belongs to the latter class, being intended to depict the scenes and events of a day in the country. Most of his other symphonies have no such purpose and are therefore classical. His sonata entitled "L'Adieu, l'Absence et la Retour" is of course romantic, and so is his rondo, "The Search for a Lost Groschen." Even the classical Bach is sometimes romantic. He wrote a "Caprice on the Absence of My Brother." The more modern composers are almost invariably romantic, but the work of Brahms tends to the classical.—Winnipeg Town Topics.

Dresden's Royal Conservatory will reopen September 1.

Echoes of Xaver Scharwenka in New York.

Xaver Scharwenka, the renowned composer-pianist, who is to return to America for a tour, under the management of R. E. Johnston, the season of 1912-1913, is one of those fortunate artists on whom critics seldom disagree. When Scharwenka played in New York last time, he did not receive an adverse line; both in recital and when he played



XAVER SCHARWENKA.

with orchestra, this magnetic performer carried all before him.

The following extracts from reviews in the New York daily papers refer to Scharwenka's last visit to America: THE PHILHARMONIC CONCERT.

XAVER SCHARWENKA'S FOURTH PIANO CONCERTO WELL RECEIVED. The Philharmonic Society gave the second of its Sunday afternoon series of concerts yesterday in Carnegie Hall. The audience, which was large, listened with enthusiastic demonstration to a program somewhat popular in vein and wholly of modern compositions. Xaver Scharwenka, composer and pianist, was the sole performer and he played his new fourth concerto in F minor.

Mr. Scharwenka's concerto had not previously been heard in New York, although it has been played a number of times in Europe. It is an effective and brilliant piece of writing in three movements, which contain many musical moments and are connected by a good symphonic development, both in the solo and orchestral parts. The composer brought to its performance good taste, much elegance of style and a tone of musical beauty, in all of which the orchestra gave him an able support.—New York Sun, November 28, 1910.

SCHARWENKA REAPPEARS.

COMPOSER-PIANIST PLAYS HIS OWN CONCERTO WITH PHILHARMONIC ORCHESTRA.

Gustav Mahler had prepared a brilliant program for yesterday's Philharmonic concert in Carnegie Hall, and as a result the hall was crowded with an audience which expressed its enthusiasm on all possible occasions. Between two orchestral compositions Mr. Mahler placed the soloist, Xaver Scharwenka, the pianist-composer, who played his fourth concerto, which was played on this occasion for the first time in New York and performed by the composer for the first time anywhere, although other pianists have been heard in it in Europe.

Mr. Scharwenka is well known in America. He came here in 1891 to establish a branch of his Berlin Conservatory of Music and he remained here, returning to Europe many times, of course, for seven years. Twelve years ago he went back to Europe to stay and has remained there until now, when he comes back to America in his sixtieth year. When he was here before he acted both as a teacher and a pianist. This time he returns only in the latter capacity.

The new concerto, composed in 1907, is a long and serious work. Mr. Scharwenka played the concerto with the most delicious tone color. In fact, it is in tone color and technique that this pianist is excelling.—New York Times, November 28, 1910.

SCHARWENKA PLAYS WITH PHILHARMONIC.

EUROPEAN PIANIST-COMPOSER RENDERS HIS FOURTH CONCERTO AT CARNEGIE HALL.

Another great European composer appeared in New York yesterday afternoon in the role of performer.

New York has seen and heard Scriabine at the piano playing the solo part of his concerto; Paderewski as soloist for the Paderewski concerto; Rachmaninoff as soloist for a Rachmaninoff concerto, and yesterday afternoon, at Carnegie Hall, Xaver Scharwenka played the piano part for one of his great compositions, the orchestral support being given by the Philharmonic Society.

The Scharwenka number on the program was his fourth concerto, loyally dedicated to "Carmen Sylva," the Queen of Roumania. The

composer-pianist was seen to be a heavily built man, altogether unlike the idealized long-haired, poetic musician, and was heard to be a pianist of vigor, combined with poetic temperament. He played with fire and tenderness, energy and gentleness, with a touch that was firm and accurate, technique that was altogether satisfying.

HEARD HERE FOR FIRST TIME.

The concerto was written three years ago, but was heard for the first time in New York yesterday afternoon. It is a work of much dignity, without any striking originality, abounds in melody and delightful harmonization.

The first and third movements are somewhat serious in character, and especially is this the case at the beginning of the third movement, which is in the tempo and rhythm of a funeral march. This leads, however, into a happy, scintillating tarantella, which terminates the concerto in a dashing manner.

At its conclusion Mr. Scharwenka was recalled fully half a dozen times, the audience showing its appreciation by prolonged applause.—New York American, November 28, 1910.

SCHARWENKA PLAYS HIS OWN CONCERTO AT PHILHARMONIC.

Xaver Scharwenka's concerto is rather tumultuous and rapid, with a delightful second hand movement, distinguished by a quaint and tuneful trio. The composer, who was heartily applauded, played with that clear and classic style appreciated by the music lover. It was the first appearance of the pianist in this country for a long time.—New York Evening World, November 28, 1910.

It was a delight to welcome back an artist who occupied the position in New York that Xaver Scharwenka held some twelve years

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ago, since which time he has not been here. Yesterday he acted as soloist with the Philharmonic Orchestra, playing his own concerto, and again revealing his brilliant qualities as a pianist of dignity, with a lovely warm tone, a delightful shifting tone color and impeccable scales and runs.

His presence and his work lent much dignity to the offering of the Philharmonic under Mahler, who supplied an admirable accompaniment, and his reception at the close proved that the audience does not need to be pampered with singers, but is able to appreciate what really belongs to a symphony concert.

The concerto is long, not over long, in view of the fact that it is interesting. Although it was written as late as 1907, it is singularly devoid of new effects, but resembles in some particulars the Liszt concertos and shows that the writer understands the treatment of large forms.—New York Mail, November 28, 1910.

THE PHILHARMONIC CONCERT.

It is seldom that such a brilliant program is presented on a Sunday afternoon or any other afternoon as Mr. Mahler offered at the second Sunday of the Philharmonic Society yesterday afternoon in Carnegie Hall. The orchestral pieces were two of the most gorgeous specimens of modern tone painting.

Between the two came a new piano concerto by Xaver Scharwenka (his fourth, in F minor), played here for the first time, and by the composer—also an effective work, but enough quieter than the purely orchestral pieces to be agreeable in contrast. The audience, which was large, left no doubt of its enjoyment of the concerto by the frequency and fervor of its applause.

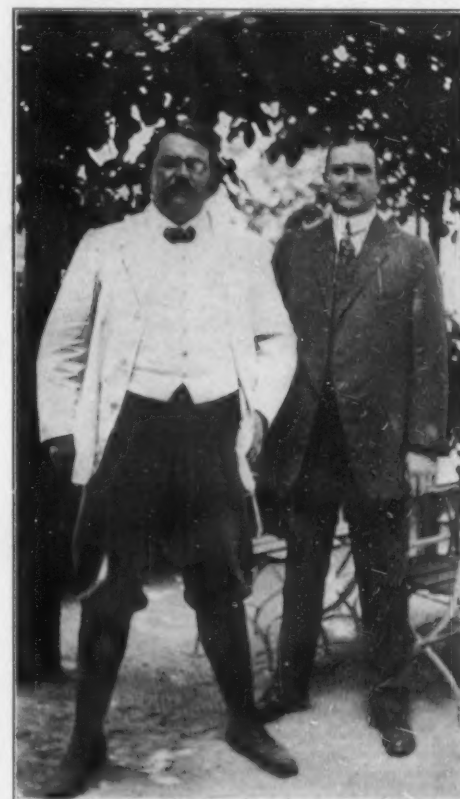
Mr. Scharwenka's concerto impressed its hearers as a decidedly meritorious work. The rather archaic second movement and the slow introduction to the finale, in the form of a funeral march, were especially admired. The finale, by way of contrast, is a mad tarantella. Mr. Scharwenka, who had not been heard here for a dozen years, was curiously enough playing his own concerto for the first time. There was much to admire in his playing.—New York Globe, November 28, 1910.

Xaver Scharwenka came back yesterday after an absence of nineteen years and played to the crowded Philharmonic audience at

Carnegie Hall his own fourth concerto. Incidentally it may be said that this was the first time that the composer-pianist had played the work in concert, and it was the first time that the concerto had been heard in this country. Mr. Scharwenka played with such unusual tonal beauty that his hearers recalled him many times.—New York Evening Sun, November 28, 1910.

Hinshaw and Soomer in Bayreuth.

The accompanying snapshot of William Hinshaw, baritone of the Metropolitan Opera Company, and Walter Soomer, the German baritone, was taken in Bayreuth.



WALTER SOOMER AND WILLIAM HINSHAW IN BAYREUTH.

where Mr. and Mrs. Hinshaw are attending the Wagnerian performances. Mr. Hinshaw is studying, too, with Soomer. When the picture was made the singers had just come from the Soomer studio, where Hinshaw had been coached in the genial and immortal role of Hans Sachs.

CONCERT AT "MUSIC IN THE PINES."

WALPOLE, N. H., AUGUST 3, 1912

A charming concert was given on Saturday afternoon, August 3, at "Music in the Pines," on the farm of Prof. Franklin W. Hooper, near his summer residence at Walpole, N. H., by Laura Louise Combs, soprano, of New York, Edith Milligan King, piano, of Brooklyn, and William Grafing King, violin, in honor of Mr. and Mrs. Percy Mackaye, of Cornish, N. H., and the Rev. Philip S. Moxom, D. D., of Springfield, Mass., at which were present about 120 guests from Cornish, Dublin, Monadnock, Keene, Bellows Falls and other nearby places, with the following program:

Swing Song	..... Barnes
Prelude, La Deluge	..... Saint-Saëns
Mr. King	
Aus Meinen Grossen Schmerzen	..... Franck
Le Baiser	..... Bemberg
Es Ist	..... Schumann
Miss Combs	
Widmung	..... Schumann-Liszt
Spinning Song, Flying Dutchman	..... Wagner-Liszt
Mrs. King	
Rainbow	..... Henschel
Fairy Lullaby	..... Mrs. Beach
Tomorrow	..... Henschel
Miss Combs	
Adagio	..... Rits
Caprice Viennois	..... Kreisler
Mr. King	
Spring Song	..... Weil
(With violin obligato.)	
Miss Combs and Mr. King	

"Music in the Pines" is a large, dense pine grove, in which there is a broad amphitheater where a stage has been erected with a very large sounding board back of it before which the musicians sing and play. The effect is a very beautiful one. The audience is seated several hundred feet from the players and the music seems to come from the pines rather than from the musicians themselves. The numbers were rendered by the artists with their usual fine temperament.

The Franz Liszt Society of Sondershausen will give a music festival next September.

PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, Square de La Tour-Maubourg,
Paris, July 23, 1912.

Alexander Sébald, the world famous violin virtuoso and teacher, has arrived in Paris and expects to make this city



ROGER DUCASSE,
Paris composer.

his home. At present he remains in Paris for a few days only, in order to make his arrangements for the winter work. He plans to spend the summer in Switzerland at his favorite sport, mountain climbing, and will return again to Paris some time in September.

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I have had the pleasure recently of looking over Sébald's arrangement of the "Meistersinger" overture for violin alone, without accompaniment, which seemed an impossibility. But, once the music was before me, I immediately realized how it had been done, yet, even then I did not cease to wonder at it, for a more completely successful work could not be imagined, nor a more difficult one. There are few violinists, even among the great virtuosi, who would care to attempt this piece. Its endless wealth of double stopping, its contrapuntal difficulties, and the no less important matters of proper and effective expression and phrasing, would prove effective bars to any but the greatest of masters. Sébald is a faithful arranger. He has a reverence for Wagner and for this composition, of which he knows every note of the orchestra score. And he has introduced it all into his beautiful arrangement. It is a genuine masterpiece, one that will always stand alone, not only as a perfectly faithful transcription but also as a model of violin technic.

The marriage is announced of Walter Morse Rummel, son of Franz Rummel, to Therese Chaigneau, one of the organizers and principal performers of the successful chamber music Concerts Chaigneau.

The "Auditions Lyriques du Jardin des Tuileries" on July 18 gave the third act of "La Glaneuse" ("The Gleaner"), by Felix Fourdrain, an opera which has been played in many parts of France, but not in Paris, and has been an undeniable success. The composer, who conducted the work himself, seems to be a young man and to have the routine of a conductor. He certainly has a thorough knowledge of the modern orchestra, for the instrumentation is the best part of this work. What is lacking in the matter of invention is firmness of style and proper balance in the development, which may be a result of a faulty libretto. The work is full of the most modern harmonies and full also of good, flowing melody, and from this statement one might think that the great modern composer had at last arrived. For that, after all, is what all the world is striving to attain—modern harmony combined with melody. But although this work certainly contains both of these things they are, unfortunately, not combined, so that, instead of being a strength it is a weakness. The composer bounds right over from advanced Debussysm to a manner which suggests sometimes Massenet, sometimes the modern Italians, sometimes Gounod. Each of these styles is good in itself, but they become bad when used antiphonally. But this is a fault that would be noticeable perhaps only to the critic. As for the public, the real arbiters of operatic success, I should say that this work would win favor in their eyes. One cannot judge of the li-

breto after seeing only one act, but the synopsis printed on the programs gives a good idea of the whole and it seems to be just the sort of sentimental stuff the public likes. It tells of an old beggar woman who, years before, had been cast out of her home by her husband for disregarding the marriage vows. This old beggar is befriended by her own son, who does not recognize her. The play ends in mutual recognition and forgiveness on the part of the injured husband. The mother incidentally aids her son to marry the girl he loves.

While writing of this it may not be out of place to say a word about these "Auditions Lyriques," which are given every evening in the Tuileries Gardens. Here is opera at very little expense. There is simply a platform for



CHARLES LECOQC, COMPOSER.
(From Comœdia Illustré.)

the orchestra, a stage a little higher for the singers, a simple screen of lattice work by way of background. There is no scenery, but the singers are in costume. The concerts were organized by Camille Servat and are subventioned by the state. The orchestra has about forty musicians and the singers are some of them very good indeed, being selected from the various national and municipal

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Operas. The entrance is 20 cents for the front seats, 10 cents for the others. I am told that the enterprise pays a large profit. It is a good idea and one that we would do well to copy.

Charles W. Clark, the celebrated American baritone, after the most successful season of his career, returned to Paris early in July with his family and now is at home in his residence at No. 12 Rue Leonardo de Vinci. On July 7 the first informal Sunday musicale was held in Mr. Clark's atelier. Many prominent musicians were present and took part in an interesting program. Although Mr. Clark has a large number of pupils—several of whom came to Paris with him to continue work—and is teaching constantly, the demand for his services in concert and recital is greater than ever and many engagements have been booked for the fall and winter in England, Spain and Portugal.

The last of a series of pupils' recitals occurred at the Goodrich Studio, 4 Square St. Ferdinand, July 20. Margaret Adair was the soloist, and she won many encomiums for herself and her teacher, Madame Goodrich. Miss Adair performed several solos, read a duet at sight, memorized an etude by Wieck in five minutes, transposed pieces into several keys as called for and named several musical characteristics by ear. Measure, rhythm, mode, number of periods, coda, strettò, lyric, thematic and canonic styles were some of the features which she recognized after a single hearing. The last number on the program was a "Bagatelle," composed by the little pianist, and this evidenced some melodic gift as well as a practical application of the Goodrich harmony method. Particular mention should be made of the musical touch of this young miss and also of all the Goodrich pupils. This is not altogether the result of special drill on tone quality, but results from a broad system of instruction which includes analysis, ear training, history in story form, keyboard harmony and transposition, as well as technical etudes, memorizing, etc. Previous to this first term at the Goodrich studio Miss Adair had experienced much difficulty in trying to memorize her solos. This difficulty now has disappeared, and a hard musical touch has also been overcome. Mr. and Mrs. Goodrich leave Paris July 29 for rest and recreation. They go first to Annecy for three or four weeks, then to Chamounix and the Swiss-Italian lakes, Maggiore, Lugano and Como, returning to Paris about September 28.

The Queen of Bayreuth.

This is the very latest snapshot of Cosima Wagner, the wonderful old lady of Bayreuth. Her features, with their unmistakable resemblance to those of her father, Franz Liszt, show the same fine sensibility and denote the same



COSIMA WAGNER.
(From the Berlin Illustrirte Zeitung.)

keen intelligence and indomitable energy that always have distinguished the wife of Wagner. Her influence at Bayreuth is as potent as ever.

Thomas Egan Returns to America.

Thomas Egan, the American tenor, arrived on the steamship Cedric last Saturday after a two years' sojourn in Europe. Mr. Egan sang with pronounced success at the opera houses in some of the larger cities abroad. He comes back to America for a tour of sixty concerts in all sections of the country.

Mr. Egan, who received his training for opera under the

well known New York coach, M. Elfert Florio, has been making great strides in his career both on the Continent and Great Britain. Following are two press comments from Cork, where recently Mr. Egan was heard as Edgar in "Lucia":

Only words of heartiest congratulations will express the feelings which possessed the audience at the exquisitely refined and wholly delightful rendering of the part of Edgar given by Mr. Egan. The house was unmistakably gratified at the opportunity which his artistry afforded of paying him an enthusiastic compliment; but for absolute merit, and that alone, the part will rank among the best remembered efforts of the visit. Mr. Egan possesses a fine, richly modulated voice of excellent timbre. He afforded a commanding and impressive portrayal. The number "Tombe dege' avi" was imbued with distinctive vocal elegance, a touching tenderness and pathos, and the final "Che a Dio" was no less inimitable. Repeated recalls evidenced the appeal of his singing.

After the fall of the curtain Mr. Egan reappeared and sang "The Minstrel Boy" with orchestral accompaniment. The effort evoked a scene of enthusiasm seldom surpassed at the Opera House. He was recalled again and again, and ultimately had to repeat the whole number, amidst enhanced appreciation expressed in terms of the most fervid applause.—Cork Examiner, May 15, 1912.

The part played by Mr. Egan, the rising Irish singer, was the leading one of Edgar. It is, perhaps, wrong to say that Mr. Egan is a rising operatic star, for he has already risen. In the love scene with Lucia, and especially in the final act at the tomb, he revealed himself what he is—a real genius.

At the conclusion of the performance Mr. Egan sang "The Minstrel Boy." He was loudly encoored and responded. He entered into the spirit of this inspiring piece in only the way that an Irishman can.—Cork Free Press, May 15, 1912.

Recitals at Institute of Applied Music.

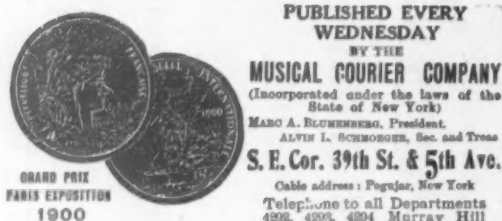
During the interesting summer session at the American Institute of Applied Music on Central Park South, recitals are given by members of the faculty and advanced students. Leslie Hodgson played the following piano works Wednesday afternoon, July 24:

Etude, op. 25, No. 1.....	Chopin
Ballade, op. 38.....	Chopin
Ecosseise (posthumous).....	Chopin
Scherzo, op. 39.....	Chopin
Rondo a Capriccio, op. 129 (Rage Over the Lost Penny).....	Beethoven
Prelude, op. 33, No. 1.....	A. Walter Kramer
Old English dance, In Elizabethan Days.....	A. Walter Kramer
Romance.....	Sibelius
Finale of Symphonic Etudes.....	Schumann

Encouragement for Prima Donnas.

At Bethlehem, N. H., a singer aged eighty-nine appeared recently with orchestra and rendered "Way Down Upon the Swanee River."—New York Herald.

ESTABLISHED JANUARY, 1880



GRAND PRIX
PARIS EXPOSITION
1900

PUBLISHED EVERY
WEDNESDAY

BY THE
MUSICAL COURIER COMPANY

(Incorporated under the laws of the
State of New York)

MARC A. BLUMENBERG, President.

ALVIN L. SCHROEDER, Sec. and Treas.

S. E. Cor. 39th St. & 5th Ave.

Cable address: Paganini, New York

Telephone to all Departments
4292, 4293, 4294 Murray Hill

MARC A. BLUMENBERG - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, AUGUST 7, 1912.

No. 1689

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PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 1 Square de la Tour, Maubourg.

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On Advertising pages, which have four columns to the page, \$200 a single column inch, a year.

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All remittances for subscriptions or advertising must be made by check, draft or money order, payable to **THE MUSICAL COURIER** Company.

Advertisements for the current week must be handed in by 2 P. M. Saturday.

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THESE are the dog days. Bow-wow! Woof, woof!

SCHOPENHAUER tried to tell us that we can get along without others. How can music teachers get along without pupils?

THERE is keen competition among several of the Neo-Italian composers for the operatic rights of the Peru rubber growing atrocities.

IT is certain now that Frieda Hempel will take the place of Emmy Destinn in the leading role of Strauss' "Ariadne auf Naxos," which is to be done at Stuttgart, October 25, 26, and 27.

MR. HIGGINS, head of the Covent Garden Opera Syndicate, London, and virtual manager of the Opera, is ill and may relinquish the work in connection with that institution. Certain interests are engaged in estimating the possibilities of a combination that would enlarge the scope of opera in London and place Covent Garden opera on a broader basis, even beyond London local phases.

P. V. R. KEY, music critic of the New York World, points out, in last Sunday's issue, how much money is earned by successful public singers and players, and gives their names and the amounts they earn. If Mr. Key would have or could have added the names of those who are not successful and who earn nothing or very little, the presentment would have been a fair one and might have proved something to aspiring young artists and their acquiescent parents.

"The programme," we read, "also contained three songs by Hugo Wolff." With a little luck, maybe, the programme next time will contain four songs by Hugo Wolff! (London Daily Telegraph). That is all very well, but why does the Daily Telegraph not spell it "programme," or "programmme"? **THE MUSICAL COURIER** was one of the first newspapers to use only one "m" in the word program, a sensible and modern custom that is being generally followed now in the United States.

LEIPZIG'S Gewandhaus concerts are to begin October 3, and end March 13, 1913. The Wagner centenary is to be celebrated February 13, 1913, the date of his death. Among the works to be heard at the Gewandhaus are Brahms' "Requiem," all of Beethoven's symphonies, Wagner excerpts, Bruckner's fourth and sixth symphonies, Brahms' symphonies, Nos. 1, 2, and 4, Mahler's fourth symphony, Berlioz's "Symphonie Fantastique," Strauss' "Aus Italien," and "Till Eulenspiegel." Sgambati's D major symphony.

SOMEBODY or other has discovered the reason for the neglect of Mascagni's "Ratcliff" at the Berlin Royal Opera, which was announced there for production seven years ago, rehearsed, and then never heard of again. It appears that the libretto is based on the Heine "Ratcliff" version, and as soon as the fact became known to court circles, an officious bureaucratic adviser pointed out to the Kaiser the impossibility of patronizing anything connected with the poet who mocked at kings and jeered at Teutonism. Strange as it may appear, the senseless German official boycott of Heine prevailed again in the case of "Ratcliff" and Mascagni's opera was quietly withdrawn from the Berlin Royal Opera confines.

WILLIAM J. BURNS, the able and fearless detective chief who helped San Francisco send its corrupt officials to prison or exile, exposed the political rottenness of half a dozen other American cities, and assisted in running down the perpetrators of the Los Angeles labor outrage, is an ardent lover

of classical music, and the modern Vidocq finds his chief respite from hard and sometimes almost superhuman activity by attending concerts and performances of grand opera. He is more proud of his ability to detect the good in music than the bad in men. Apropos, does Chief Burns know that Richard Wagner, composer and revolutionist, was the son of a policeman, Carl Friedrich Wilhelm Wagner, later appointed chief of the police at Leipzig during the French occupation of that city? Wagner, senior, was elevated to the higher rank by Davoust. The composer, baptized, Wilhelm Richard, was born in Leipzig, May 22, 1813.

IN the New York World of last Sunday there was an extract from a record, compiled by a European diplomat, giving an account of the musical accomplishments of living monarchs. According to this authority, Emperor William, of Germany, is a baritone, "who sings well, but would rather officiate as musical director over a large chorus"; Albert, King of Belgium, is a tenor, who "sings Wagner by heart and plays as well as he sings"; King Victor Emanuel, of Italy, sings and is an "excellent sight reader"; Abdul Hamid, ex-Sultan of Turkey, is a "skilled organist and accompanist"; King George, of England, "doesn't sing, but he can lead a chorus"; King Alfonso, of Spain, "whistles and dances gracefully"; Ferdinand, of Bulgaria, has a "deep basso profundo voice." President Taft plays politics.

IN connection with some passages in "Reflections," referring to Oscar Hammerstein as a composer, it is interesting to record that the impresario returned to New York last week, and among other things he told the reporters was this: "I revived 'The Chimes of Normandy,' rewriting the entire last act myself, with good results. People came to hear that." Mr. Hammerstein probably intended his revision as a compliment to Planquette, composer of the "Chimes," who was born in 1850 and died in 1903. It is a pity that the benighted musician had to go so soon, for if he had been spared until 1912 he would have been able to see how he should have written his last act and how much more Mr. Hammerstein knew about the Planquette opera than did Planquette himself. Having made a good beginning with "The Chimes of Normandy," Mr. Hammerstein should not stop there; he should rewrite some other faulty masterpieces, like "Faust," "Carmen," "Rigoletto," and "Götterdämmerung." In the last named, it would be a good idea for him to rewrite not only the last act, but the entire work. Surely, people would go to hear that.

ACCORDING to Doctor Damrosch, ninety-nine per cent. of the musicians in our country are incompetent. Where are the one per cent. of competents? If the pupils of the Damrosch Institute of Music were added to the one per cent. of competents that number would increase the ratio of incompetents more and more. Say there are 1,000 competents; that would mean 99,000 incompetents as against that 1,000 of competents. If Damrosch's institute this year adds 100 competents, the incompetents are increased to 99,900, because 900 incompetents must be added to that list to maintain the ratio. The other 900 came from the institutions that are not Damrosch's—naturally. But suppose Damrosch's institute cannot show any competents, does not graduate any of that class. Well, then, they are added to the incompetents, and by increasing them on a 100,000 basis, as above, it would make 100,100 incompetents less one per cent., which is 100,100, less 1,001, leaving 99 per cent. or 99,099; in other words, the only increase would be the one competent coming out of the 100 of the Damrosch institute. Our columns are open to any revision of the percentage whenever the authority that announced the dictum is prepared to modify or amplify its estimate.



BY THE EDITOR.

PARIS, July 24, 1912.

The operatic movement is occasionally stirred into agitation by the statements of Oscar Hammerstein or the actions of Raoul Gunsbourg, the one of London and the other of Monte Carlo. Both men are interesting personalities and both are composers as they view that profession—of which more later. Mr. Hammerstein closed his London season, and in doing so yielded to the universal, unanimous desire of Great Britain to hear his voice, by making a speech, which I herewith reproduce, taken from one of the daily papers of the city that now enjoys the presence of the impresario, who refuses to accept as



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a basis of opera the inevitable necessity upon which opera depends. Here is Mr. Hammerstein's periodical operatic joke, for no one who credits him with any sense could possibly believe that Mr. Hammerstein does not treat the case he is handling as a joke, for such it reads to others:

Mr. Hammerstein said he was expected to say something, the members and many of the public having asked him to recite a few of his past incidents during the past season, and he thought, in justice to himself and to the public he would have to comply. One of his artists some weeks ago sued him—(laughter)—and he brought his books to the court, and they showed the receipts of the establishment during the opera season. They showed that during the last seven months in which he had produced grand opera his losses had been over £45,000. ("Shame.") Every line was examined, every item gone through, and the Court was satisfied—"I am not," said Mr. Hammerstein. "Some two months ago," he proceeded, "I produced

a new opera here, 'Don Quixote,' Massenet's latest, and one of his most popular creations. The first night the public assembled here in great multitudes, and the box office receipts showed an income of £85. From then it dwindled during the eight performances to the magnificent sum of £51. ('Shame.') Well, to anybody else, who had not been armed in adversity as I have, such blows would have been sufficient to have, well, to have laid him at rest financially, anyhow. (Laughter.)

"The question here arises whether it is my fault or the fault of the public. ('It is not your fault.') I did the best I knew how and the public did the best it knew how—and it was very little. (Laughter.) Instead of coming before you wincing and whining I will only tell you there is no cause for it. I knew long before I started here I was to present grand opera to an operatically absolutely uneducated public. Musically, though, I was convinced that I was coming before a public that deserved all my efforts, but, I repeat, operatically it is my fault. The love for grand opera must be inherited. It must come from generation to generation. That is why governments on the Continent and everywhere, with the exception of America, municipalities, kings, and emperors, build houses for the inhabitants of the various cities. They consider grand opera is the most educational institution of the town. (Applause.) They subsidize opera, build houses, subsidize it to an expenditure of thousands of pounds, francs, dollars, or roubles, and it has always been a mystery to me why London, the intelligence of London, the people of London, allow themselves to be without it. Why do they not insist upon it? Why did they not ask the County Council or the Ministers, whoever it may be, to build the house, to maintain it? They have a right to it. Why did not you? (A voice: 'We have enough taxes already.') You subsidize hospitals, infirmaries, and every sort of institution, but toward grand opera they turn their backs. ('Let them buy this house.') Well, I built this house with my own limited means. I am not such a rich man as to continually go on with this prosperity I have just mentioned. (Laughter.) I have a mortgage on this building amounting to some forty odd thousands of pounds. It is a question of how a continuance of an operation of that kind is possible. Any other man would have said goodbye to the city."

Proceeding, Mr. Hammerstein said that after his twenty-seven years' connection with the operatic stage, he had created an organization there. Every one, with the exception of a few of the principal artists, were English. He did not believe anywhere else in the world they had so much inborn love of music as in this country. Now, to disband an organization of that kind, so say the least, brought with it a considerable wrench. It pained him to do so. What was he to do, then? "Do you want this house for music hall purposes?" asked Mr. Hammerstein. (A voice: "No.") "Why it would be a crime. (Applause.) I have tried to solve the problem. I am all alone in this. I have no partner. I have not a single soul that is interested to the amount of one penny in this building or in the operatic performances. What am I to do? (A voice: 'Stick to it.') To again look disaster and ruin in the face? I am speaking to a good many business men here and I repeat if it was not for my inborn love for my profession and not the desire to attain wealth, or what you commonly call money making—I am an enthusiast on this subject—I am a musician, a creator of great and small things, and to withdraw now is to me an absolute horror. I cannot tell you how much I have struggled against it. It is to me something terrible—the thought of giving up this beautiful edifice in

London and slinking away almost. I cannot do it. I am going to begin again—(loud cheers)—I will begin again in the middle of November and end when you don't come again." (Laughter and cheers.)

Composers.

Both Mr. Hammerstein and Mr. Gunsbourg claim to be musicians and they fervently believe that they are musicians because they feel that they are. Neither of these impresarios could analyze a chord progression and would not hesitate to admit that they are not interested in chord progressions; yet both are musicians according to themselves, and figure with themselves as such. To give a reply to any questions regarding the scale of instruments or the Pythagorean string subdivisions or the tuning plan of instruments or the ranges of the human



OSCAR HAMMERSTEIN.

voice or other rudiments—mere rudiments of the musical science, is obviously unnecessary when men can figure publicly as composers of operas without knowing such things, and hence Mr. Hammerstein and Mr. Gunsbourg can calmly afford to leave these matters to the unfortunate creatures, not opera impresarios, who must prove that they are musicians if they wish the world to know it or believe it.

Physiognomy has a charm as a study or mere passing reflection, and Mr. Hammerstein's face and features are so thoroughly impressed upon the public mind from the oft repeated publication of the same, that memory can readily supply the absence of his picture here* to compare it with the picture of Gunsbourg—the two expressions being the same; they are the faces of the opera impresario type of the future of opera. Both are also ideal faces of the composer of the future, the pure idealists who are in for art alone and never for money. And, strange as it may seem, notwithstanding the severity

* Having an excellent sketch of Oscar Hammerstein on hand, THE MUSICAL COURIER could not resist the temptation to publish it in juxtaposition to the picture of the other operatic impresario spoken of by Mr. Blumenberg.

of the practical materialism of the day, both Hammerstein and Gunsbourg are felt to be doing their work for the sake of art, although they must pay their employees with money, as the latter cannot afford to work for art for art's sake; their families need the money, if only to pay rent with, leaving aside the usual necessities of life.

I should say that faces such as the two under discussion are types of public philanthropy by means of sacrifice for the sake of music. The faces of Schubert, Schumann, Verdi, Wagner, Beethoven, or even Strauss, betray an ideal also; so do the strong lined features of Hector Berlioz and so does the earnest profile of Brahms; yet all these were compelled to adhere to certain well defined laws of form and of construction in their compositions, whereas Hammerstein and Gunsbourg are composers whose ideals have taken them far beyond the necessity of any constructive musical law; they are peerless in their class and are doing their composing for art's sake and giving opera with this difference: Gunsbourg is operating under the usual subsidy plan, the government furnishing a part of the money, whereas Hammerstein conducts opera altogether on his own responsibility, the only man who does so with the exception of those deluded managers of opera in English, sung in English speaking countries.

Mr. Hammerstein has received more free advice from all sources that are unwilling or unable to share any of the responsibility with him, as to how to run grand opera than any other impresario, first, because he is a renowned composer and people naturally conclude that a musician must be warned on practical business matters; and secondly, because he believes that opera should not have money as a motive, but fame and poverty. Although it is not necessary for Hammerstein and Gunsbourg to state that they are musicians, their facial expressions being sufficient to prove it, yet the one produces operas himself to show that he is a musician, although their title pages say who wrote the score—a mere trifle, as we know—and the other repeats publicly that he is one. This is done so that the public should not forget. But this exhibition of self declared musicianship creates apprehension, because opera needs a business man and not a musician for its successful exploitation and floatation. Gunsbourg knew this and secured himself by managing a subsidized house, demonstrating that before declaring himself a composer he must be in safety as a business man first; Hammerstein takes the other course, and insists upon being a musician and giving that as his reason for requesting financial support from the London people.

In this the whole trouble may be seated. If he would tell the people that he does not care for their money, but that he is in the opera business and that he will get out of it unless he can make money in it, they might go to his support on the basis of a business proposition—so much opera for so much money. But how can he, as a musician, expect them to pay for opera when he tells them that he is not after the money? That is equivalent to saying that he does not need it. He says he is in art for art's sake—an elevated claim; the public replies by saying the same; otherwise the public would admit that it is sordid, that Hammerstein is a pure musical nature, willing to sacrifice himself for art and that the public is inartistic, as it is willing to pay for something he enjoys without paying for it. If the giving of opera is such a delight, such a soulful enjoyment as Hammerstein tells the public it is to him, why should he not be willing to pay for it when he asks the public to pay for it to enable him to enjoy it at the public expense?

It seems to me, having been in this field for "nigh onto" forty years, that the public is not a tangible element that can sustain such a concrete appeal as a mere statement of any one of its units that he is impelled by his motives to acts of an unselfish aim; such a statement confesses the implication that the

public belongs to a less susceptible contingent of life than the appellant considers himself a part of; there is an insidious, if unconscious, declaration of contempt, if not insult, in such a thought, whether uttered or not; but when uttered it shocks and repels the public, as it always did and as it necessarily always must. If London is not an operatic city, but a city that with seven million people refuses to support grand opera, if that be so, then Mr. Hammerstein did not know it, and not knowing this he cannot find fault with the public. He tried the experiment.

Now he tells these unoperatic people that he is a musician, loves the opera, the art, as he calls it, and because he loves it the London public should change its unoperatic tendency and pay him to give opera because he loves it. Evidently there is difficulty in assimilating the conflicting elements; evidently London is unoperatic; evidently London is not even conscious of this tempest in a teapot, for, after all, with due regard to the whole speculation in opera—for, to be plain, that is all it possibly can be—is a mere microcosm in the great question of music. No one can be interested in Hammerstein's feelings about opera or his motives in giving it; the question is whether he can make his speculation a permanent income producing business, and as that is what he is after he should receive the support of every lover of grand opera. There is no other issue before the public; there was no other, no personal issue before the New York public either. The public does not care how a prime minister feels; it wants results. It certainly is not interested in the feelings of any one who states that he is a musician, running opera because he says he loves it; no public can possibly grasp such a paradox.

Some Advice.

A few days ago the London Daily Mail published the following excellent articles, containing advice to Mr. Hammerstein. The impresario, no doubt, would like to comply with it, but how is he to succeed if he acts on the advice of others who do not share the responsibility with him? It will cost Mr. Hammerstein much money to do as these gentle folk suggest, and the public of London has never given sufficient support to any opera impresario who followed the advice of others or who followed his own to justify the investment. Please read these well written communications, the one by a distinguished musical observer, the other by a writer not known to us.

THE CASE OF MR. HAMMERSTEIN.

By Richard Capell.

When the winter season of the London Opera House was wound up last February the announcement was made that "Mr. Hammerstein was leaving for the Continent to recruit new singers for his summer season." The whole fallacious method and aim of the celebrated impresario were summed up in that sentence. For what did it suggest?

That those few precious, all-important weeks were to be devoted to the collection of heterogeneous performers instead of the improvement and unifying of the company of singers already in hand. That the impresario was still solely interested in mere singers, irrespective of what they should sing. That—falsest mistake of all—the operatic singer must in London as necessarily be an imported article as champagne or caviare. Ah, if it were only realized how weary we are of the succession of the Signori, the Messieurs, yea, and of the Herren who stamp and vibrate and shout close to the footlights, full of a vast assurance and self-satisfaction in the mere fact of being Herren, Messieurs or Signori!

I wish that instead of wandering southward to Toulouse and Milan—for all the world like a tourist expecting to pick up Aldinis on the quay-side bookstalls in Paris—Mr. Hammerstein had taken a train to the north and witnessed a few performances by a touring operatic company which was to be seen about that time in various Lancashire and Yorkshire towns. Mr. Hammerstein, who ever since he came to London has received the greatest sympathy, the extremest indulgence from all, without exception, who have discussed its doings in

print will know that sarcasm was never further from me. But the music critic of this journal humbly subscribes to Brunetière's formula about "Cette rude franchise qui est la probité du critique," and ventures to say that Mr. Hammerstein, whose astuteness is legendary, could not have failed to draw conclusions from the performances of that provincial company that should have revolutionized his methods, projects and his ideals.

The present writer, returning to London after a week in Yorkshire, was present at the final performance of the first Hammerstein season, and between the singing of snippets from "Norma" and "La Traviata" he took refuge in memories of five operas he had heard on the previous five days in a rather dingy and extremely incommodious provincial theater. And he wove a pleasant daydream in which Mr. Hammerstein's comfortable opera house and his own fascinating and picturesque presence in the foyer took part, while all the rest of the ingredients came from Yorkshire.

The provincial repertory dreamily invaded and expelled the Hammerstein operas. The egregious "Quo Vadis?" was washed clean away by the ripples of love and laughter of "The Mastersingers." The battering of Cornish seas and the queenly Isolde of Madame Gleeson-White, with anguish worn features, quite effaced La Traviata's supper party. Electra howled for Agamemnon to be revenged, and Clytemnestra staggered to the wall. Senta offered her sweet soul for the accursed Dutchman's redemption. And in a grove of elegiac cypresses the strange contralto plaint of Orpheus went up for Eurydice.

For the provincial touring company's music was that of Gluck, Richard Wagner, and Richard Strauss—all names unknown at the London Opera House. The touring singers were unknown at Toulouse and Milan. They were "Misters" and "Misses" and "Misses"—they were Mr. Frederic Austin, Mr. Francis MacLennan, Mrs. Kirkby-Lunn, Miss Florence Easton, Miss Perceval Allen, Mr. Frederick Ranalow. And—breathe it low!—the language used was one unknown in the polite London opera houses and concert halls. It was the language of Milton and Shakespeare, a language that Handel did not scorn to set to music.

One was just musing on details of stage-scenery and dresses, on the unutterable tawdriness of "Quo Vadis?" and "Herodias," and the bright charm and beauty of the Yorkshire "Mastersingers" when the "gala" came to an end and one was informed that "Mr. Hammerstein was leaving for the Continent to recruit," etc. So the dream was as fruitless as dreams are, and the summer at the London Opera House has been like the winter, only more so. What of the autumn?

Without asking too much, one may reasonably request more music. Gounod and Massenet are not the only French composers—there are twenty living Frenchmen besides whom they are talentless. Some weak works of Verdi may be inevitable—a bad habit on the part of singers. But why should not Mozart be a habit too? Why should "Rigoletto" be sung thirty times a year in London and "Lohengrin" never? There is "Fidelio," there are Weber and Gluck, there are the Russians, names worth mentioning since Mr. Hammerstein regards himself as fettered by the thrice blessed Puccini monopoly at Covent Garden.

Mr. Hammerstein has already a useful nucleus of half a dozen singers who can sing in English and sing well—let us name Madame Jomelli, Miss Lyne, Alan Turner, Mr. Harrold, Mr. Weldon. He has a good conductor. He has used the work of a scene painter of rare talent—Mr. Sime. Who else is wanted for the London Opera House to be raised from mere impresarioship to a plane of artistic effort? A man such as London has never yet seen—a man who would be here as nearly as possible what Liszt was at Weimar, Wagner at Dresden, Mahler at Vienna. What Mr. Hammerstein wants is an artistic administrator.

Meanwhile the critic looks forward to the autumn with sincerest hopes of being able unreservedly to praise the Third Kingsway season. As for the day dreamer, he is incorrigible. He is thinking all the time of that provincial touring company which is now planning to sing "The Ring" and "Tristan" all over Northern England before the year ends.

To the Editor of the Daily Mail:

SIR—In your article of Monday, "Why Mr. Hammerstein is Losing Money," you strike very near the root of the evil.

The building in Kingsway was opened with a flourish of trumpets and a very elaborate reper-

tory, of which we have had the most threadbare works, while the "plums" are still awaiting the thumb of Jack Horner.

With a fine orchestra, good, young, and fresh voices, we have been taken through the old stock of early Verdi and Gounod, and a few bowdlerized operas of Massenet; "Louise," cut beyond recognition, and the "miss-fire" of Josef Holbrooke.

I wonder if Mr. Hammerstein ever heard of Wolfgang Amadeus Mozart, or whether he thinks the works of this great master too musical for the opera going public in England?

In Paris at the Opéra Comique both "Die Zauberflöte" and "Figaro" fill the house whenever they are played, as does "Don Giovanni" at the Opera. Are these operas beneath the notice of Mr. Hammerstein? Then, again, the incomparable beauties of "Die Entführung aus dem Serail," are they not worth rehearsing? I really think so, and there are many that think with me. In these operas there is room for spectacular effect, and the music, I am sure, would be delightfully sung by the artists (of both sexes) of the "ensemble" of the London Opera House.

W. R. WHITE.

NORTHAMPTON.

These ideas offered to Mr. Hammerstein may be acceptable and practicable, but he must necessarily act as he deems proper in his effort to adapt a non-musical public to his musical scheme. Mozart! How can any public that refuses to accept the present class of operas, the Hammerstein repertory, be expected to patronize the abstruse, classical music of a Mozart? Where are the Mozart singers; the singers and artists? Outside of German speaking countries Mozart is an incident and not a culture. To produce Mozart with any but artistic singers and actors makes it intolerable. Where is the Donna Anna, for instance? If there is one, the public has not supported her and hence she is not known; she has had no support because Mozart, outside of Germany, is not a culture. To produce Mozart in the usual shiftless manner, with the usual few rehearsals and with two or three capable singers and a lot of second and third raters and without an authoritative composer, would mean operative suicide; that is exactly what it has been; hence no Mozart culture.

Mr. Hammerstein is risking his own; he has the courage of his convictions and no one should assume the responsibility of advising him. Besides, as he claims to be a musician, he must know who Mozart is and what Mozart accomplished in music, and if one does not believe that a musician like Hammerstein knows this, one should ask him.

Customs Officials Send Flowers.

An artist who is now stirring the musical world, who is very lively and witty in conversation, and has a very real sense of humor, which some people will tell you is a rare thing in a musician, enlivens many fashionable gatherings with his side splitting anecdotes of adventures in foreign lands with railway men and custom house officials.

Every one knows by now how Ernest Schelling, for it is he I am referring to, was taken for an anarchist in Spain, but the story of his concert in a custom house of Rio, Brazil, is not so well known. He arrived from Marseilles with his piano as usual with him. He wished, of course, to take it at once to his hotel for practice, but the official refused to give it up without an enormous sum as duty. After arguing with them in vain, the artist's secretary and interpreter came to him in despair. The officials, he declared, said they had nothing to prove to them that the piano belonged to a genuine artist. So at last Mr. Schelling had to go down to the custom house, where his piano was deposited, and give an impromptu concert to this rather novel audience, who listened in rapt attention. To make assurance doubly sure he promised them free tickets for his concerts, and these were all duly attended by the officials of the customs. And at the end they all combined to send a huge wreath of flowers in grateful acknowledgment of the pleasure he had given them. Here is a chance for the New York custom house officials when Schelling next September steps onto

the dock! Let them seize the piano anyway; it cannot be an old art work and duty ought to be paid. But hold, that cannot work; it is of American manufacture—or not?

BLUMENBERG.

LEARNING TO PLEASE.

In those halcyon days of youth,—at least they are usually called halcyon by writers of a poetic turn of mind,—we sometimes wondered why grammarians and lexicographers always went to the best and most famous writers for their illustrations of what not to do. It was a quandary from which we could not extricate ourselves. Why should the dwarf rhetorician always set himself in opposition to the giant poet? For it always seemed to us that the poor little dwarf must have an uncommonly good opinion of himself to point out the weak parts of the giants who are revered by the world. The weak part of our judgment in those departed days was that we had no clear perception of what an author's reputation is founded on. We thought that a great poet must necessarily be a great grammarian, and that a famous author was, of course, infallible in the choice of words. We now know otherwise. We have come to understand that, valuable as the art of writing is, it is of far greater value to have something important and interesting to say. Now, there are many men who know the grammar and rhetoric of our language more perfectly than Byron and Dickens knew those subjects, but who could no more add a stanza to "Don Juan" or a chapter to "Edwin Drood" than they can destroy the reputation of these immortals by their criticisms. These authors live because their works delight the reader. Their pages throb with life, and glow with light. There is a fragrance in those flowers, wild and unpruned though many of them are, which makes us keep them, even though the gardener points out to us their botanical defects.

The only value that good writing has is that it enables the writer to reveal himself clearly. There is no great merit in good grammar; but good grammar is the only means by which the writer can reveal his thoughts to the world. Bad grammar obscures the author's meaning.

All that we have said here applies equally well to music, though music is a less definite and a more changeable language.

We often speak of Bach's forty-eight preludes and fugues as marvels of counterpoint, forgetting that these works live not because of their counterpoint, which is an accessory, but because of their musical interest, which is an essential. If fine writing was the supreme test then Klengel's "Forty-eight Canons and Fugues" would have superseded Bach's simpler works. If structural balance and formal perfection were more important than musical charm and poetical reverie then Hummel's sonatas would rank above Chopin's. All this has been said before,—a twice told tale.

But are the teachers of our young composers doing anything to develop that sense of beauty and that feeling of sympathy in their pupils? For without these qualities, and imagination, a knowledge of harmony is worthless and skill in counterpoint a mockery.

We do not despise these arts; far from it. It is our constant cry that so many of our young composers are not sufficiently grounded in the technic of musical composition. And yet there are so many musicians who are musicians only, whose minds have been filled with all that pertains to their art but who have neglected all other arts and sciences.

We cannot believe that the personalities of these one-sided men, as expressed in their compositions, will be as broad, as deep, as interesting, or as enduring as the great personalities that lurk behind the external notes of the master composers' works.

And this, also, has been said before.

But it can do no harm, and may do good, to call the attention of composers, young and old, to the

fact that the only quality that will make a composition popular and give it a permanent value is the quality of interest. No external art will redeem it if it is dull, monotonous, or unpleasant. And we think it would be worth while for composers to try to learn what is the nature of attractiveness instead of giving so much undivided attention to the technical part of their works.

Of course it is impossible to make a plant grow without a germ of life to start with, and no amount of culture could make any impression on some natures. Yet where there is a musical nature and a mind capable of expansion it will be of the greatest benefit to turn frequently from the study of harmony, counterpoint, form, and orchestration, and consider not only the problems of life, but also the fundamental emotions of the human heart, which are the source of the life that is in all great works of art—music, painting, or poetry.

FROM Chicago comes the good news that the advance opera subscriptions there for next season now are \$20,000 in excess of last year's figures at this period of the summer. Practically all the artists familiar to Chicago have been retained by Andreas Dippel, while new ones to be heard are Cecilie Gagliardi, Helen Stanley, Edna Darch, Helen Warum, Julia Claussen, Maria Gay, Giovanni Zenatello, Icilio Calleja, Aristodemo Giorgini, Anafesto Rossi and Georges Mascal. The repertory will include "Herodiade," "Thais," "Le Jongleur de Notre Dame," "Carmen," "Louise," "Cendrillon," "Lucia," "Rigoletto," "Traviata," "Tristan and Isolde," "Walküre," "Hänsel and Gretel," "Secret of Suzanne," "Quarreling Lovers," "Faust," "Tales of Hoffmann," "Jewels of the Madonna," "Mignon," "Norma," "Cricket on the Hearth," "Aida," "Samson et Dalila," "Ysobel," etc.

Music shows many strange kinks, but none more characteristic than the one exhibited at Los Angeles not long ago during the convention of the Music Teachers' Association. Among the numbers to be sung at one of the concerts was Dr. H. J. Stewart's "Yosemite Legends." The committee in charge of the program decided, however, that inasmuch as Dr. Stewart was not a member of the association, his composition could not be performed. Commenting on the occurrence, the Pacific Coast Musical Review says very aptly: "Now please note, Messrs. Beethoven, Schumann, Schubert, Liszt, Brahms, Bach, Strauss and other composers, who are not members of the Music Teachers' Association of California, that your compositions cannot be played or sung until you become members in good standing. Oh, Lord! Oh, Lord!"

WAR is over, not in Mexico or in Tripoli, but between the orchestral players and the theatrical managers of our well known city of New York. We have no doubt that the managers, appalled, succumbed after reading in "Variations" last week the added list of demands contemplated by the down-trodden scrapers, tooters and blowers.

WASHINGTON statistics prophesy that the country's 1912 crop of hay, cereals, and potatoes promises to break all records. This is a bit of political economy with direct bearing on music and we leave it to our intelligent readers to figure out the connection.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.



VARIATIONS

Only a few short weeks left of vacation, and then a submissive return to the musical life, with its talk of technic and interpretation, its adoration of personality, and its scraping of catgut, smiting of cymbals, pounding of keys, and twanging of the vocal chords. It will all be an old, old story, but those of us in the mystic circle will pretend that it is new. "Enjoy yourself or I'll smack you," said the angry London mother to one of her young hopefuls when she had the badly behaved band out for a Bank Holiday airing. We must enjoy ourselves or get smacked, and so we enjoy ourselves. Ye gods, how we enjoy ourselves!

And with the virgin season will come the fresh batch of criticisms in the papers, as luminous, brilliant, instructive and original as of yore. Why read them all? Why not boil them down to a simple digest, memorize the formula now, and enjoy the music next winter without seeing it smacked in the newspaper next day? It was Daniel Frohman who once said at a dinner attended by some New York music critics: "Often we laymen go to a concert or opera and enjoy it very much. Next morning we read what you fellows wrote and find out that we made a mistake. We should not have enjoyed ourselves at all."

Let us regard the molds in which music criticism is made, and if you will peruse them carefully you will see how simple it is for every man to be his own music critic. For instance, if the performer be a pianist, the occasion a recital, and the program one consisting of Bach, Haydn, Mozart, Scarlatti, Schubert, Schumann, Weber, Chopin, Field, Hummel, Mendelssohn, Brahms, Liszt, Moszkowski, MacDowell, Debussy, Saint-Saëns, Tchaikowsky, Grieg, Rubinstein, Henselt, and half a dozen Russian composers, say: "We cannot judge this young pianist until we have heard him (her, or it) play Beethoven." If on the other hand, the performer should essay an exclusive Beethoven program, counter with this: "It is impossible to judge of the player's real capabilities in a program that did not per-

mit of diversity of style." Should the concert giver be possessed of very quick fingers, it is necessary to remark: "Soul was sacrificed to speed." If the phrase be spun out and more attention paid to tone than to technic, the proper comment is: "A belated romanticist, who has not kept pace with the mechanical requirements of the twentieth century and defers to the ideals which inspired the pallid pianism of Thalberg and his school." If the victim makes up a program perfectly balanced and representative of all styles and periods, but plays the modern works better than Beethoven, tell him that he "failed to penetrate the serious spirit of the Bonn master"; but should the Beethoven be better done than the moderns, comment wisely: "He is evidently a didacticist who burns the midnight oil, and lives the righteous musical life, but knows not the joys of exaltation in tone, of attuning his heartstrings to the sweet songs of the lyricist and of steeping his senses in the passionate measures of the moderns."

As to singers, if the recitalist be from the Opera, always point out that "opera technic is not conducive to a thorough mastery of the lied, which requires qualities different from those necessary in opera, where gestures, makeup, costume, orchestra and scenic background combine to cloak the singer's deficiency in those finer vocal essentials which constitute concert art." If a concert singer makes a debut in opera, of course "those finer vocal essentials which constitute concert art were lost through the scenic background, costume, orchestra, makeup and gestures, the qualities required for the mastery of opera being different from those of the lied which is not conducive to a thorough mastery of opera technic." When Brahms, Schumann, Franz, Schubert, Wolf and Strauss form the program ask why there is no place for American composers. When American composers appear in the list, explain that their place is not with the immortal masters and that the works of the natives suffer from such comparison and contact. If a singer has a large voice, accuse

him of shouting and "lacking in artistic discrimination." If he has a small voice, announce that his "vocal resources are limited and make it impossible for him to rise to great dramatic heights." If his diction is muddled, protest indignantly. If it is perfect complain that he "overemphasizes his vowels and consonants and lays more stress on the manner than on the matter of the song." If a young opera singer acts badly, it is your duty to bring out the fact that she has had no experience and is painfully amateurish. If she acts with great finish and intelligence, reproach her for being sophisticated and knowing all the tricks of her trade. Should there be absolutely nothing to disparage about the opera singer, you can always save your reputation as a critic by saying that "the interpretation lacked breadth."

In reviewing the work of conductors confine yourself mostly to discussion of "tempi" and "readings," and, in general, follow the rules laid down for pianists. It is well to attack violinists principally on the ground of repertory. If they do not play Brahms and Beethoven, say that they are not thorough. If they play Brahms and Beethoven, make clear to them that "Wieniawski, Paganini and Vieuxtemps represent the most idiomatic writers for the violin and a virtuoso who does not perform their music fails to enter into the very soul and spirit of the instrument." Tell cellists always that the cello literature is extremely limited and that there are few great players on the knee fiddle. Don't forget to speak of the Saint-Saëns concerto as "facile and engaging."

And then, the composers—but that is another movement.

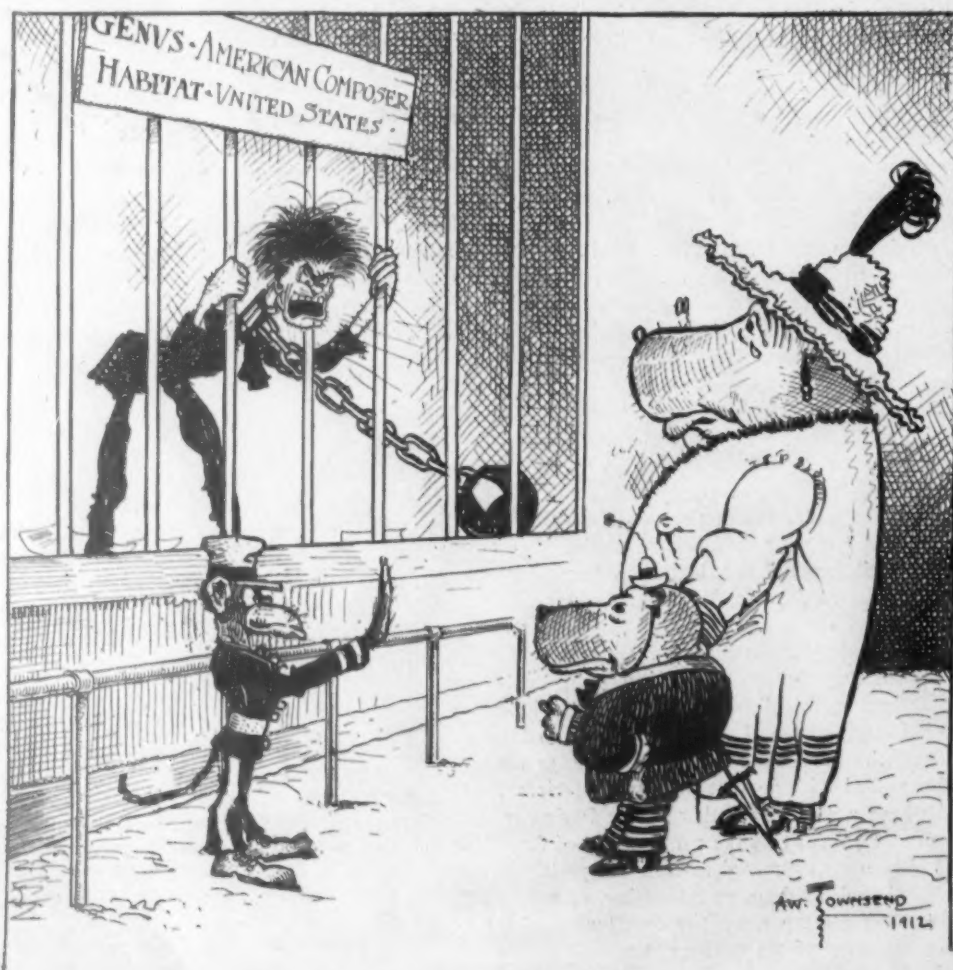
In the *Nazione*, Caterina Pigorini-Beri, the Italian authoress, publishes some recollections of Verdi and his wife, Giuseppa Streponi: "When Lombroso declared that Verdi could not be regarded as a genius, because he was thoroughly normal and settled his own affairs in sensible fashion, I sent the composer an article of mine about the anthropologist and entitled 'The Evils of the System.' Verdi thereupon sent me an answer from Monte Catini, in which he wrote: 'I owe you a reply, but do you know, worthy Madame Caterina, that it is a great piece of good fortune for an artist, who is dependent on the good will of the public, to have the press work against him? It enables the artist to remain independent. He does not have to lose time thanking this or that person; does not have to heed the advice of others; and is enabled to write freely, as his heart and fancy suggest, and if he has the stuff in him to do it, he creates—and creates well.' Verdi's wife wrote to Madame Pigorini-Beri: 'After I am assured that our house is clean, that no buttons are missing on Verdi's garments, and that the meal is well on its way toward successful cooking, I devote myself either to some good book in order to try to learn therefrom some of the thousand things I do not know, or else I walk in our garden and ponder on the inexpressible wonders of creation, and reflecting and thinking, I wander on until it seems almost a miracle that I do not catch my foot in the vegetation and fall headlong to the ground.' Verdi told the authoress on one occasion how he had listened from behind a hedge in his garden to the conversation of two peasants returning from market at Cremona. Peasant No. 1 asked Peasant No. 2 how that man who owned the garden had acquired his wealth. Peasant No. 2 answered: 'Faith, I don't know. All I've ever seen him do is to make dots on paper and then buy estates.'"

Now that everything else is being investigated by the Federal Government, why not appoint a committee to find out who keeps down the price of music lessons?

An English exchange comments: "Franz Lehar is writing too much. This season the composer of 'The Merry Widow' has written three new operas. Too bad!" Two bad?

Today, August 7, marks a musical anniversary. Exactly 1600 years ago, Blob Dhu, a young Assyrian who bungled a Bach fugue at the piano class, was the first student to tell his teacher that "it went perfectly, at home." Blob's grateful fellow pupils erected a monument to perpetuate his fame, but during the sanguinary revolt of the piano teachers, in 49 B. C., the statue was torn down by them and subjected to the most cruel indignities.

LEONARD LIEBLING.



Mamma Hippo—Rollo, see that strange animal. Baby Hippo—May I throw it a peanut? Keeper Monko (severely)—On no account! It is not used to being fed more than once a week.

MOSCOW

Arbaste, Deneshay 32,
Moscow, July 13, 1912.

The musical world likes novelties of value, and that is why as soon as Strauss and Debussy offer new composi-



PETER OLENIN,
Manager of Zimin's Opera.

tions such works awaken general interest and discussion. It seems strange, therefore, that musical mankind does not pay the attention one might expect to new Russian operas and to our old ones with which other countries are unfamiliar. On account of their dramatic construction, the picturesqueness of their scores and their beautiful music, Russian stage works ought to be better known across our borders and should be given frequent foreign performance. Our composers are accepted abroad for their orchestral compositions, but the Russian operas remain practically unknown! The reason for this lies perhaps in the difficulty for foreigners of grasping the spirit and character of the typical national coloring with which these operas are filled. Many such works require a deep insight into the history of Russia to be able to catch the spirit of the period connected with the text and which is thoroughly characteristic of the Russian people. It is absolutely necessary to have Russian actors to act and sing in our native works, so that full justice may be done them.

When Diaghilew undertook the enterprise of the "Saison Russe" at Paris French people were amazed at such striking things as Moussorgsky's "Boris Godounow," Borodin's "Kniaz Igor" and Rimsky-Korsakow's "Snow Maiden" (given with unpardonable "cuts") and several other operas, which were only a few from the rich Russian repertory. The only real way for foreigners to become thoroughly acquainted with our operas, however, would be to see performances of them at St. Petersburg or Moscow or (equally satisfactory) to hear and see them done by a company of Russian artists, if arrangements could be made for such a company to undertake a foreign tour.

Zimin's Private Opera in Moscow has gone in for national music from its very start as a company. It has a rich repertory of about twenty Russian operas. Such encouragement given to national art is more than welcome. Last season abounded in performances of native operas. One of the most interesting was Tschaikowsky's "Dame Pique." V. Damaew, a Cossack by birth, with an admirable tenor voice of brilliant quality, acted and sang splendidly in the Tschaikowsky opera, as well as in "Opritschnik," "Snow Maiden," "Mazepa," "May Night," etc. Space does not permit my entering into details about them, but

it is worth mentioning that each one of the pieces was mounted superbly, as Mr. Zimin himself is very progressive and spares no expense to make lavish and tasteful productions. He is ably seconded by Peter Olenin, a clever and experienced manager, who is exceedingly up to date in all his ideas. They have splendid actors and singers, and conductors of great ability and talent, like Plotnikow, Palitzin and Max Cooper. The people on the stage really have to act in Russian operas, and this task is splendidly fulfilled by the well trained chorus at the Private Opera. The dancers also display great talent. Foreigners would be agreeably surprised at Russian operatic art if they could attend opera performances in Moscow, St. Petersburg, Kiev and other great towns in Russia. ■ ■ ■

Although I have spoken only about the Russian operas given at Zimin's, I by no means wish to imply that the repertory there is limited to such, for quite the reverse is the case. D'Albert's "Tiefland" had a great run with us, Damaew scoring another resounding success in that work, ably seconded by Madame Drouziakina, who sang and acted splendidly. As for Sebastiano, the proud owner of the rich plantation, the role was rendered artistically by Botsharow, a fine baritone. During this last season 204 performances of thirty different operas were given at Zimin's Private Opera. ■ ■ ■

Let us pass to the Imperial Opera House, which displayed great energy last season; many operas were put on for the first time, with good singers and splendid scenery. Its greatest achievement was the performance of the "Ring" cycle. These music dramas were not given in order, one after the other, but appeared as novelties at intervals. "Rheingold" and "Siegfried" were the last. The tenor Altschewski proved himself to be a real Wagner singer. Madame Balanowska was a delightful Brünnhilde, and Ernst was the very type of the cunning Mime. The whole staff of actors and singers was well chosen, and the conductors, Suck and Emil Cooper, covered themselves with glory. ■ ■ ■

In speaking of the Imperial Opera House I must not forget to mention the ballet, which in Moscow is in every way



DAMAEW.

DROUZIAKINA.

BOTSHAROW.

THREE RUSSIAN OPERA SINGERS.

equal to that of St. Petersburg. The ballet "Cossar" was a novelty this season. The dancers were admirable repre-



ZIMIN.

sentatives of the terpsichorean art, but the one who deserves special notice is Sofia Fedorowa, the second (as we

have also a first one), a thorough artist in every way. She appears frequently with Mordkin. Her dances are passionate, fiery, but always subordinated to the commands of style. Diaghilew has engaged her many times to take part in the "Saison Russe" at Paris. She has also danced at Berlin, Rome, London and always with great success.



SOFIA FEDOROWA AS SALAMBO.

Here at home there is not a single spectator able to resist this enchantress. ELLEN VON TIDEBÖHL.

Gamble Concert Party Tour.

The Earnest Gamble concert party has been spending a fortnight between tours at Green Lake, Wis. They are busy rehearsing new programs for a very busy winter season, opening early in October and extending as usual to the Pacific Coast and the Canadian Northwest.

The Gamble party has a summer season of over fifty concerts. It will appear in St. Louis next October 25. Pilot Charles Gamble has a unique and effective system of booking his appointments direct by post at a slight expense.

Bertha Antoinette Hall Weds

Closely affiliated with the musical life of Providence, R. I., in the threefold capacity of organist, teacher and local correspondent (during the past four years) for THE MUSICAL COURIER, Bertha Antoinette Hall's marriage to David Park Whytock, August 4, and consequent removal to Dayton, Ohio, will be regretted in her home city. Mr. Whytock, an enterprising young business man, connected with the Remington Typewriter Company, goes West to assume the position of manager for his office in Dayton. Mrs. Whytock will continue her musical work in her new home.

Namara-Toye to Sing at Newport.

Madame Namara-Toye, the soprano, returned from her European trip Monday of this week on the steamship St. Louis. The singer is engaged to appear at a number of musicales in Newport during the remainder of the summer. Her coming concert tour is under the management of R. E. Johnston.

Paulo Gruppe Engaged by the Peabody.

Paulo Gruppe, the Dutch-American cellist, now filling engagements in Holland, will include the Peabody Conservatory of Music, in Baltimore, among his engagements next season. Mr. Gruppe returns to America next January. He is under the management of Haensel & Jones.

Wilhelm Bruch is the conductor of the Nuremberg Philharmonic Orchestra.

HERBERT WILBER GREENE'S TEN TENORS.

Tenors may be scarce, but in Brookfield Center, Conn., where the Brookfield Summer School of Music is located, high male voices outrival the basses or baritones. When the roster of the student body this summer was first scanned, ten tenors led the list and since then two more tenors have been enrolled.

This ideal spot in Fairfield County, of the Nutmeg State, lies so close to the Berkshires that many riding through the hills in the vicinity think themselves in the mountains of Yankee land. Some forty music students and music teachers from many States in the Union are again enjoying the beauties of nature, while improving their minds and voices, and best of all, or as important as anything, are gathering inspiration from each other. Herbert W. Greene, and his accomplished helpmate, Caia Aarup Greene, had the wisdom some years ago to establish the Brookfield Summer School of Music on the old Greene farm. Other houses nearby were bought and added to the colony, which now includes 250 acres, five dwellings, the little opera house, and a number of barns and stables. Each one of the houses occupied by the students, as lodgings and studios, bears its own particular name. Views of two of the houses, "The Sun Rise" cottage and "The Back Log," accompany this story. "The Back Log" is a landmark of the Revolutionary times; the fireplace in one of the rear rooms, also illustrated here, interests all who love the antique. The other residences on the place, where the students live and study, are the "Sunset Cottage" and the newly acquired Hawley house, formerly the summer home of Sheriff Hawley of Fairfield County. Then there is the "Homestead" the largest of the houses, where the Greens make their home while in Brookfield Center.

Besides the private lessons in singing by Mr. Greene, private lessons in piano by Mrs. Greene, Sara Mesick, the contralto and Mr. Greene's valuable assistant (just returned from a year's study in Europe) is assigned the beginners in the singing department. Normal classes are held every morning in the opera house, from 11 to noon; recitals take place almost every evening, and the session will close the end of August with a performance of Gounod's "Redemption" in the out of door amphitheater on Mr. Greene's place.

Students of the school make frequent excursions to "Echo Rock," some distance from the great barn, on the Greene farm, where it is possible to obtain a startlingly perfect echo. Many students test their own voices when they find themselves in this charmed spot.

Baseball, croquet, tennis and driving are other pastimes.

Lectures are frequently given during the summer. Those heard during August were: Mr. Greene himself; Harold G. Hutchins, dean of the vocal department at Wooster University, Wooster, Ohio; Captain F. H. Smith, of the Coast Artillery, U. S. A., now stationed at Fort Hamilton, N. Y. (enjoying a two months' furlough, at Brookfield Center, where his wife is one of the lovely sopranos); Jennie Robinson, head of the music department at Fiske University, Nashville, Tenn.; Marion Spangler, of Gambier, Ohio, formerly of Philadelphia, and Emma L. Trapper of THE MUSICAL COURIER staff. Captain Smith's discourse was on "Poetry"; Messrs. Greene and Hutchins on "Singing and Singers"; Miss Spangler's subject was, "American Songs and Song Writers" and Miss Trapper spoke on "Opera in English or Polyglot." Frank T. Johnson of Drury and Dr. Frank Miller of New York are among the lecturers expected for August. Mr. Johnson is one of the Greene tenors; this is his fourth summer at Brookfield Center.

This year's students include: sopranos—Mrs. Bonnicastle Smith, wife of Capt. Frederick H. Smith of the U. S. Army; Mrs. Frank Binnox, choir soloist of Harr-

burg, Pa.; Helen Chance of Philadelphia; Miriam Gilbert, soloist West Hope Presbyterian Church, Philadelphia; Margaret Nelson, Jacksonville, Florida; Mary A. Sanders, of Tennessee, has just accepted a position as voice teacher in Birmingham School for Girls, Birmingham, Pa.; Marion Spangler, of Philadelphia, voice teacher in Harcourt Place School for Girls, Gambier, Ohio; Berta Oeser, Schenectady, N. Y.; Helen Sanderson, Scranton, Pa.; Clara Fling, soloist of Philadelphia church; Helen Thompson, Gambier, Ohio; Lydia Longcope, Philadelphia; Antoinette Daniels, soloist in Danbury church, has done much professional



THE "BACK LOG."
Dating to the Revolutionary period.

work in her specialty of children's songs; Hazel Beers; Louise Meeker; Mrs. Johnson, also teacher at Drury College, where her husband is head of the vocal department; Mrs. Hart, also teacher at Indiana College, where her husband is head of the vocal department.

Contraltos—Edith Peterson, soloist Main Street Baptist Church, Meriden, Conn.; Jennie Robinson, head of music department, Fiske University, Nashville, Tenn.; Belle Midgah, soloist Market Square Presbyterian Church, Harrisburg, Pa.; Madeleine Glenn, Bryn Athyn, Pa.; Creta Glenn, Bryn Athyn, Pa., also clever violinist; Sara Mesick, Mr. Greene's assistant.

Tenors—Ralph Tragle, soloist Trinity Lutheran Church, Reading, Pa.; Sidney Colborne, soloist First M. E. Church, Bridgeport, Conn.; John A. Campbell, soloist St. James Cathedral, Toronto, Canada; James S. Bray, soloist First Congregational Church, Milford, Conn.; Harold G. Hutchins,



GREENE'S TEN.

"SUN RISE" COTTAGE.

dean of vocal department, Wooster University, Wooster, Ohio; Frank T. Johnson, head of vocal department, Drury College, Springfield, Mo.; Leroy Hoffmeister, of Reading, Pa., tenor soloist, Princeton Presbyterian Church, Philadelphia; Samuel G. Hart, head of voice department, Indiana State Normal College, Indiana, Pa.; Douglas Andrews, Harrisburg, Pa.; Jacob F. Gilbert, Pottstown, Pa.; Irvin Arnold, Reading, Pa.; and Bernard O'Hara, Danbury, Conn.

Baritones—Leon Hoffmeister (brother of tenor), soloist St. Paul's Reformed Church, Reading, Pa.; Everett Bridgman, soloist and choir director First Baptist Church, Burlington, Vt.; George Emes, Boyertown, Pa.; and Mr. Parcell, New Milford, Conn.

The Greene colony is like a great happy family; the "home" atmosphere is very strong this summer because there are seven little children about in the recreation hours. Mr. and Mrs. Johnson of Drury College have their two

sons with them; Mr. and Mrs. Hutchins, are the proud parents of three, two daughters and a son, whose ages range from six years to sixteen months. Then there is a Master Smith, son of Captain and Mrs. Smith, who would rather fight than drink milk, and lastly there is a baby Smith, a sturdy infant that promises another brave trooper to Uncle Sam's army.

Mr. Greene is doing better work than ever, and Mrs. Greene, who was educated in her native Denmark and in Paris, supports her husband in every endeavor. About a third of the students this year, have attended former sessions, and this is the strongest endorsement that an educational institution can have.

Lucille Miller with Pittsburgh Orchestra.

PITTSBURGH, August 3, 1912.

Carl Bernthaler and the Pittsburgh Festival Orchestra are giving a series of summer night concerts on the beautiful Hotel Schenley lawn, being the fourth season of this popular organization. The open air auditorium is one of the most pleasant places in the city, and the numerous musical and dramatic attractions offered by Manager Frank W. Rudy are responsible for the large and enthusiastic gatherings. Among the most popular soloists at the concerts is Lucille Miller, the well known soprano of Pittsburgh, who coached last winter in New York with Eleanor McLellan and who created such a good impression in America's first city through her artistic work and her splendid vocal accomplishments. Since her return to her home city she has appeared at many functions and is eagerly sought by managers for musical events of pronounced artistic calibre, and, as usual, this charming young singer delights all who hear her. She has been introducing some of the Le Massena songs with success, and on the occasion of her appearance last month with the Pittsburgh Festival Orchestra sang three, together with an aria with orchestra. The program was as follows:

March, The Presidents	Herbert
Overture, Zampa	Herold
Aria, Ave Maria, from Das Feuer Kreuz	Bruch
Waltz, The Skaters	Waldteufel
Suite, Gitanelle	Lacombe
Sous le Soleil.	
Valse Boheme.	
Fantasy, Lohengrin	Wagner
American sketch, By the Suwanee River	Middleton
Songs with piano—	
Im Wunderschönen Monat	
Mai	Le Massena
Mon Amour	Le Massena
How Beautiful Are the Days	
of Spring	Le Massena
(Sung before the Manuscript	
Society of New York.)	
Miss Miller.	
Veil Dance	Prinl
Gems from The Merry Widow	Lehar

Koennenich Accepts

Schenck's Work.

Louis Koennenich, the new musical director of the New York Oratorio Society, has accepted a new choral work by Elliott Schenck (manuscript) and expects to produce it at the first miscellaneous concert given under Koennenich's direction. The work is for chorus, quartet, full orchestra and organ. The text is taken from the Bible and

the score is said to be very dramatic. The Cincinnati Symphony Orchestra has recently played Mr. Schenck's "Indian" overture with great success.

Organ Recitals at Columbia University

Thursday afternoon of last week, William J. Kraft gave the fourth in the summer series of free organ recitals at St. Paul's Chapel, Columbia University. Helen Latham, contralto, assisted in the program.

"Have you ever been married before?" asked the license clerk.

"Great heavens, young man!" exclaimed the experienced prima donna. "Don't you read the papers?"

Whereupon she wired immediately instructions to discharge her press agent.—Washington Star.

NATIONAL ASSOCIATION OF ORGANISTS IN CONVENTION.

OCEAN GROVE, N. J., AUGUST 5, 1914

The fifth annual convention of the National Association of Organists convened in the Ocean Grove Auditorium this morning, with President Clarence Eddy in the chair. Delegates are here from all parts of the country and many more are expected during the day and evening. Tali Eesen Morgan, the conductor of music at Ocean Grove, has looked after every detail for the convenience and comfort of the delegates. Ample space has been provided for the exhibits of the various music publishers, which is larger this year than ever before.

The meeting was called to order at 10.30 by President Clarence Eddy. A brief address of welcome was delivered by Rev. A. E. Ballard, D. D., president of the Ocean Grove Association, after which Mr. Eddy responded in a most excellent address. Among other things he said:



TALI EESSEN MORGAN.

LADIES AND GENTLEMEN OF THE NATIONAL ASSOCIATION OF ORGANISTS—It gives me great pleasure to welcome you here at the opening of our fifth annual convention.

A few days ago I received a letter from an organist in a large Western city asking me if our association is a "strictly American institution," as he would like to belong to something like that, if the expense were not too great! Those of you who have traveled long distances to attend this convention will be amused at that part of the letter relating to the expense, for you are all aware that any organist can belong to this association and stay at home for a dollar!

This leads me to say that our present membership fee of one dollar a year is, in my opinion, much too small. It is our only means of support, and the fund derived from this source is insufficient for a proper working capital. It is estimated that there are at least ten thousand organists in the United States who ought to belong to our National Association. We are growing indeed very rapidly, and it is safe to predict that in one year from this time we will have five thousand members. This would give us at the present fee a fairly good income, but it must be borne in mind that one half of this amount goes to the expense of publishing the Musical World, the official organ of our Association.

No one will gainsay that this journal is of the utmost importance, and it should therefore receive very much greater encouragement and support. It should contain not only a full report of the convention, but special articles and items of general interest to organists. Its columns should be open for the discussion of all important subjects pertaining to organistic life and literature.

It is not my intention to outline the policy of this paper, but to show the importance of establishing more thoroughly a magazine devoted entirely to the interests of organists in this country, and to point out that it must be conducted upon sound business principles. This magazine derives its support principally from the membership fees and yearly dues, which, as I have here stated, are inadequate for the needs of the Association, and I take this opportunity to recommend that the membership fee, which includes the annual dues, should be raised at once to two dollars.

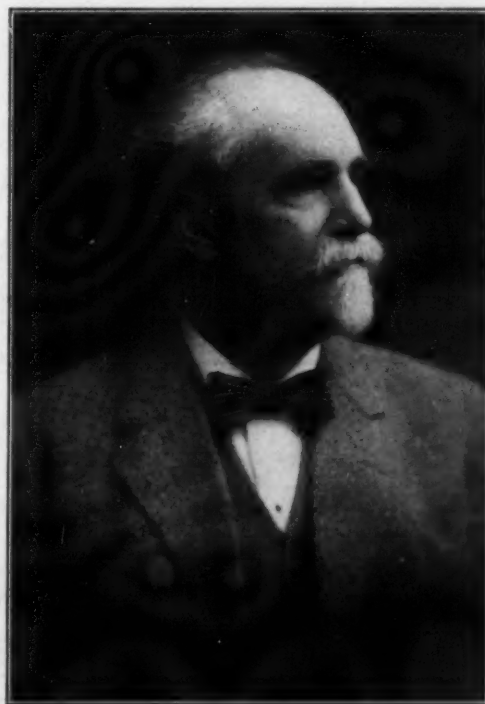
This would place the Musical World upon a better financial basis, and create a fund for other important purposes; such as defraying the hotel and traveling expenses of the secretary and other officers of the association, who are required to spend much of their valuable time in preparing for and attending the annual convention, etc., also for engaging distinguished artists for organ recitals during the Convention week. We should not expect artists of wide reputation and acknowledged ability to give their time and their services for these occasions without any remuneration.

The program committee has thus far been greatly hampered by a lack, and I might say a total absence of funds for this purpose, and it is only through the generosity and self-sacrifice of those artists whom you will hear at this convention that they have been able to prepare such attractive programs. A vote of thanks is therefore due not only those willing artists, but also the patient program committee.

During my tours in various parts of the country last season it was most gratifying to note the widespread in-

terest which is being taken in the National Association of Organists. Like my friend from the large Western city, the progressive organist wants to belong to something of that kind, he wants to feel that he is a member of the *brotherhood of organists*, for he believes that there is much to learn and much to be gained by associating with other artists. He craves the stimulus of contact with those in the profession who have accomplished perhaps more than he has, and if he is in a rut he is anxious to get out of it. Indifference is the greatest barrier to success, and progress is made only by continual striving. A friend of mine says "Certainly it grows irksome to work alone in a field, even though every success attend the harvesting of one's crops," and here let me say that our association was organized for just this purpose, of bringing together those who are "in the thick of the artistic fight for their ideals and hopes."

Organists have been called "sky-scrapers in the musical profession." This is by no means a poor compliment, but one of which we may all be proud. If some are inclined to live too much "up in the clouds" they should nevertheless be able to keep their feet solidly upon the earth. When the great French organist, Charles Marie Widor, wrote his remarkable symphonies for the organ, he took this for his motto—"Soar Above." Why then should we not become sky-scrapers? For myself, I am not, and



CLARENCE EDDY.

never have been, in favor of flying machines. I cannot see very much use in the aeroplane, nor in any other kind of plane except plain truths, and a plain, logical way of doing things. I have no use for pretenders, so why should we pretend to be birds, when we are only human beings? Therefore, whenever we try to "soar above" let it be only in flights of the imagination, and in striving to accomplish something more worthy of the great, divine principle of beauty and perfection.

One word regarding the topics for discussion at this convention; of the greatest importance to organists at large is the subject of music in our churches. This should receive very thoughtful attention; for the quality and character of that class of music exert perhaps the highest influence upon the musical taste of the community. This association can do an immense amount of good by pointing out the necessity of greater care in the selection of music, for the organ as well as for the choir, and also of more thorough preparation and adequate rehearsing of the same. There is apparently an idea in some quarters that anything will do for the church, and that it is useless to spend very much time upon it anyway, hence the slipshod, careless and slovenly playing and singing frequently heard. This is by no means confined to small places, but it is, I think, even more conspicuous in the larger cities. The subject of "standardization of the console" seems

to be worrying some people not a little, and certainly the concert organist has an exceedingly difficult task in trying to adapt himself to the various systems of construction, with their endless combination of stops, etc. Each builder of course thinks that his own system is the best, and he zealously tries to convince the player of its wonderful advantages over all others. In many instances he succeeds, especially after the player has familiarized himself thoroughly with that particular system, so that it may in fact seem like second nature for him to employ it, but to the traveling concert organist, who is continually obliged to play upon organs of radically different construction, the situation is quite different, and it is only after long experience with complicated and complex instruments that he can do himself justice to any great degree.

However, aside from settling upon scientific measurements of the manual and pedal keyboards, the kind of, and the proper location of swell pedals, the approximate location of the stops of each department, and their couplers, etc., I doubt that we shall ever arrive at an absolute standardization in organ building, because the personal equation will always remain a formidable obstacle. Whether we have draw-stops, or stop-keys, or tilting-dominoes, is really of very little moment, when compared to the importance of grouping these stops, and of their uniform location.

We have become accustomed to seeing the swell and pedal stops on the left side, and those of the great choir and solo organs on the right side of the manuals, and I can see no earthly reason for changing their location. It is quite as annoying for me to see the pedal stops on the right side as it would be to find the swell stops on that side, or the great organ stops on the left of the manuals. It is inconvenient and illogical. If we are to have draw stops, let them be ample for the engraving of their respective names, but not clumsy and awkward as old fashioned door knobs! If tilting dominoes are used, let the word "on" be engraved at the bottom and the word "off" at the top, and if stop keys are used, it would be difficult to improve upon those now in use.

One other very important item which concerns the concert organist is the moving, or not moving of the stops by the combination action. Each of these systems has certain advantages, but in my opinion those of the former far eclipse the latter. In the first place, when the stops move, we have before us always an exact visible condition of every combination to be used, and in the second place, each one of those combinations can be modified at will, by simply drawing or removing one or more stops, and every stop is absolutely under control of the combination pistons or pedals. This is of the utmost importance in the matter of rapid and effective registration.

These and other kindred subjects are now open for your discussion, and I leave them for your most careful consideration.

It was decided to postpone the business meeting until Wednesday morning, when all the delegates will be here. The annual banquet will be held on Friday night and not on Wednesday evening as previously announced.

Only two recitals will be given by visiting organists for the reason that it is almost impossible to secure time for practice, as the Auditorium is in constant use. Then again, this wonderful Hope-Jones organ is built on en-



J. WARREN ANDREWS
Church of the Divine Pa-
ternity, New York City.

tirely new lines and must be thoroughly mastered before any one would dare to give a recital. Kate Fox, F. A. G. O., organist and choirmaster of the Church of the Redeemer, will play Tuesday afternoon and Clarence Dickinson, F. A. G. O., organist and choirmaster of the Brick Presbyterian Church, New York, will play on Wednesday afternoon.

The official organist at Ocean Grove is Clarence Reynolds, and his daily recitals and the "Storm" every afternoon and evening attract great audiences, numbering sometimes over five thousand people. The admis-

sion charged is 15 cents and reserved seats at 25 cents. The organ is possibly the largest in the world and is under twenty-five to fifty inches of wind pressure. All the pipes are inclosed in cement sound-proof chambers. It is provided with drums, cymbals, chimes, gongs,

glockenspiel, xylophone, shimmer-bells and in fact every possible orchestral effect.

This afternoon, the United States Marine Band gave a concert to an audience of nearly ten thousand people, and this evening the Auditorium is packed. The band comes by special permission from the Navy Department, and was secured by Tali Esen Morgan.

Saturday night the convention will close with the performance of Mendelssohn's "Elijah," given under the direction of Tali Esen Morgan, who brings together his Brooklyn Chorus, his New York Festival Chorus and the Ocean Grove Chorus, numbering seven hundred voices, and the Symphony Orchestra from New York without a single rehearsal together. But he has been doing this for years, and all know that nowhere in America is oratorio given on such a big scale as at Ocean Grove.



H. BROOKS DAY.

Special trains will run over the Pennsylvania Railroad on Saturday. One will leave Jersey City at 8.00 a. m., Newark at 8.15 and Elizabeth at 8.30. Another train will leave Jersey City at 1.30, Newark at 1.45 and Elizabeth at 2.00. Returning after the performance, leaving Asbury Park at 11.15 and 11.30, stopping only at Long Branch, Red Bank, Rahway, Elizabeth and Newark. Round trip fare, one dollar. Hundreds of music lovers from New York and neighboring cities are planning to attend this great performance. The soloists will be Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Hugh Allen, tenor; Gwilym Miles, baritone and Anna Ballard Lewis will take the part of the Youth.

Dr. J. Christopher Marks of New York is prominently mentioned as the probable new president, and it is certain that the Association could not find a better man. For some unaccountable reason, the headquarters of the Association was removed to Chicago, while the National Executive Committee remained in New York. It is very likely that the convention will decide either to have the headquarters restored to New York, or have the executive committee made up of Chicago organists, as it would be impossible to carry on successful work with the headquarters in one

city and the committee in another. The official program of the convention is as follows:

MONDAY, AUGUST 5.

9.30 a. m.—Address of welcome. Response and address by the president Clarence Eddy. General reception.



J. J. McCLELLAN,
Mormon Tabernacle, Salt
Lake City.



LOUIS R. DRESSLER,
New York.

3.00 p. m.—Concert by the United States Marine Band.
8.00 p. m.—Concert by the United States Marine Band.

TUESDAY, AUGUST 6.

9.30 a. m.—Address: Organ Registration, by H. Brooks Day, organist and choirmaster St. Luke's Episcopal Church, Brooklyn. Address: "Adaptation of Piano Accompaniments to the Organ, by Clifford Demarcot, organist and choirmaster Church of the Messiah, New York City. Address: Story of the Tunes of the Church, by Carl F. Price. Address: The Gregorian Modes as the Basis for True Church Music, by Walter N. Waters, organist and choirmaster Church of the Epiphany, New York City. Address: The Organ Generally, by Scott Brook.

1.30 p. m.—Address: Practical Orchestration for the Organist, by Raphael Navarro.

3.00 p. m.—Organ recital by Kate Elizabeth Fox, F.A.G.O., organist and choirmaster Church of the Redeemer, Morristown, N. J.

Program:

Sonata No. 1 in D minor, op. 42.....Alex. Guilmant
Meditation.....Ralph Kinder
Fugue in G minor.....J. S. Bach
Intermezzo.....J. Callaerts
Theme and finale in A flat.....Johann Ludwig Thiele
8.00 p. m.—Organ concert by Clarence Reynolds.

WEDNESDAY, AUGUST 7.

9.30 a. m.—Business meeting. Report of the secretary and treasurer. Report of vice-presidents. Appointment of committees. Election of officers.

1.30 p. m.—Address: Practical Improvisation for the Organists, by Frederick Schlieder, Mus.Bac., F.A.G.O., organist and choirmaster Collegiate Church of St. Nicholas, New York City.

3.00 p. m.—Organ recital by Clarence Dickinson, M.A., F.A.G.O., organist and choirmaster Brick Presbyterian Church, New York City.
Fantasia.....Theodor Bubeck
Trio in F.....Johann Ludwig Krebs (1713-1780)
Discant on the chorale, Freut euch ihr lieben Christen,
Benedict Ducas (1480-1540)

Finale in A flat.....Louis Thiele
Waldweben.....Richard Wagner
Prelude and fugue on Bach.....Franz Liszt
Berceuse.....Clarence Dickinson
Toccata.....Le Froid de Mercaux (1791)
Norwegian War Rhapsody.....Christian Sindigt

8.00 p. m.—Popular concert and the Storm. Admission 10 cents.

THURSDAY, AUGUST 8.

9.30 a. m.—Address: The Choir in the Small Parish, by R. L. McAll, organist and choirmaster Church of the Covenant, New York City. Address: The Enunciation of Singers, by Dr. S. N. Penfield. Address: Rev. Ephraim Cutter, D.D., LL.D., Falmouth, Mass.

1.30 p. m.—Address: Practical Harmony for the Organists, by Walter N. Waters.

3.00 p. m.—Organ recital by Clarence Reynolds.

8.00 p. m.—Popular concert and the Storm.

FRIDAY, AUGUST 9.

CLARENCE REYNOLDS.

9.30 a. m.—Business meeting. Address: The Boy Choir, by Charles S. Yerbury. Question box: The Mixed Choir, conducted by Tali Esen Morgan. Illustration of the Perfect Use of the Voice, by Anna Ziegler, member of the staff of teachers of Metropolitan Opera Company.

3.00 p. m.—Organ recital by Clarence Reynolds.

8.00 p. m.—Organ concert by Clarence Reynolds.

8.00 p. m.—Banquet, Hotel Arlington.

SATURDAY, AUGUST 10.

9.30 a. m.—Address: Standardization of the Organ Console, by Scott Buhrman, F.A.G.O., Waynesboro, Pa. Service Playing, by Henry S. Fry, F.A.G.O., Philadelphia. Final business meeting and adjournment. (Meeting held at the Temple or at the Arlington on account of orchestra rehearsal in the Auditorium.)

2.30 p. m.—Outing.

3.00 p. m.—Organ concert by Clarence Reynolds.

8.00 p. m.—Oratorio, Elijah, by the New York Festival Chorus, the Ocean Grove Festival Chorus, Symphony Orchestra from New York. Soloists: Florence Hinkle, Rosalie Wirthlin, H-g's Allen, Gwilym Miles and Anna Ballard-Lewis. Organist: Clarence Reynolds. Conductor: Tali Esen Morgan.

TEACHER ZEISLER AND PUPIL CLEOPHAS.

This picture, showing Fanny Bloomfield Zeisler surrounded by numerous pupils, was taken some three years

ago. After three or four years of thorough preparation with Bloomfield Zeisler, Miss Cleophas was sent by her to



A GROUP OF PUPILS INCLUDING GERTRUDE CLEOPHAS.
Mrs. Zeisler seated at the piano.

ago at the artist's home. Among those to be seen is Gertrude Cleophas, press notices of whose recent successful debut in Berlin appeared in THE MUSICAL COURIER during

Theodor Leschetizky in Vienna for her final work. Bloomfield Zeisler was herself one of the first to spread the fame of Leschetizky through America, and none of the many

pupils who come to the venerable master is better prepared than those from this splendid pianist's Chicago studio.

CONCERTS AT OSTENDE.

OSTENDE, Belgium, July 26, 1912.

Joseph Lhévinne met with great success this afternoon playing the third concerto of Saint-Saëns at the Theater Royal. The occasion was the third concert by the Kursaal Orchestra, under the direction of Leon Rinskopf. Lhévinne also was heard to advantage in solos by Mozart and Chopin.

The orchestra of nearly 100 also played Rimsky-Korsakoff's "Scheherazade" and Strauss' "Death and Transfiguration."

The concerts at the theater are given Friday afternoons during the season. There are, however, concerts by the same orchestra every evening at the Kursaal under Rinskopf's direction, and occasional afternoon and forenoon concerts, so there is no dearth of good music in Ostende.

Victoria Fer, a splendid soprano, sang at the Kursaal last night.

Alexander Grosz, the impresario, is staying here for a few days.

Arthur Abell, the Berlin correspondent of THE MUSICAL COURIER, spent a few hours here to hear the Kursaal concert.

X. X.

L. E. Behymer Sailing Back August 22.

L. E. Behymer, the musical manager of Los Angeles, Cal., who has been in Europe since early in June, will sail from Hamburg for New York August 22 on the steamship Cleveland of the Hamburg-American line.

Punishment of Critics.

Nero fiddled while Rome burned.

"If folks would wet blanket the fire instead of my music they might save themselves," he cried.—New York Sun.

One of the ushers approached a man who appeared to be annoying those about him.

"Don't you like the show?"

"Yes, indeed!"

"Then why do you persist in hissing the performers?"

"Why, m-man alive, I w-wasn't h-hissing! I w-was s-s-implly s-s-s-saying to S-s-sammie that the s-s-s-inging is s-s-s-superb."—Judge.

DAYTON, OHIO, IN MUSICAL REVIEW.

DAYTON, Ohio, August 2, 1912.

The most potent factor in the history of the "Gem City's" musical life was unquestionably the Philharmonic Society. Organized in 1874, this chorus of mixed voices had an almost continuous existence until the spring of 1910, during which time more than one hundred regular subscribers' concerts were given in addition to numerous participations in local, charitable and other civic affairs and celebrations. An average membership of one hundred and twenty voices (frequently augmented for special occasions) enabled this body of excellent singers to present to the music lovers of lesser Dayton a whole literature of classic and modern works, such as oratorios, cantatas (sacred and secular) and shorter compositions. Many important works were given with orchestral accompaniment, others with grand organ in various churches. Symphonies, overtures and other instrumental selections, also numerous ensemble works, found places in the records of the society's accomplishments.

Our greater Dayton, aspiring to a population of 150,000, does not take kindly to larger forms of choral music. Our commercial "boosters," with their slogan of "more than one thousand factories" (the National Cash Register Company at the head of the procession), boost any and every commercial enterprise with its "Made in Dayton" cry, but a choral society of high class is not in the lists of these frenetic money makers. What is there in it? Not money! but work! Love's labor for the culture of great music, a sacrifice of time and effort without financial reward, for choral organizations cost money—they rarely make money. The insane desire for riches excludes the waste (?) of time that a great chorus requires, for without men singers such an organization is impossible.

Furthermore, the frivolity of our new athletic young men and women, the suggestive attire of the latter, the cheap shows and continuous vaudeville craze, the automobile careless drivers, the recklessness of aeroplanists, the demoralizing effects of our great national game, the strenuousness and restlessness of our population generally, and finally the player-piano, arch-propagator of all that is low in music, such as ragtime and its perversions of good music, coon songs which cause people to sing like them with a rank, nasal, flat and skinny voice—all these, and other degenerating conditions retard or prevent the study of choral as well as instrumental classics.

The last presiding officer of the Dayton Philharmonic Society was the late Dr. Albert B. Shauck, noted educator and an enthusiast in matters musical.

The chorus-choir of the First Baptist Church, fifty voices, and the Christ Episcopal Church choir of approximately thirty-five singers, are the only near-choral bodies in Dayton at present, to the best of my knowledge and belief. Ranking next, in veneration and activity, comes the Mozart Club of ladies, founded in 1888 and devoted to the musical culture and advancement of its membership. This club for the season 1911-1912 was officered as follows:

President—E. Blanche Marot.
Vice President—Harriet S. King.
Secretary—Katherine Shauck.
Treasurer—Marian L. Bierce.
Executive Committee—Victoria C. Wood, Sara B. Thresher, Jessie L. Davisson.
Committee on Club Programs—Jeanette F. Davis, Elsie Fern Coffield, Nelle Davis, Edith C. Crebs, Thirza B. Trant.

Committee on Artists' Recitals—Belle H. Slagle, Mollie C. Snyder, Mary Naber.

Examining Board—Edith C. Crebs, Mary Goode Royal, Jessie L. Davisson, Mollie C. Snyder, Laura T. McCann, Frances Hyers, Jeanette F. Davis.

Seven club recitals, devoted respectively to Liszt, American composers, English and French church music, Norse composers, Russians, Mendelssohn-Brahms-Strauss, modern French and Spanish music, and four artists' recitals (Theodore Bohlman, Bernice de Pasquali, Boris Hambourg and Mrs. Theodore Worcester) were given between the dates October 9 and April 8. An active membership of forty-four pianists, singers and violinists, and an associate list of one hundred and forty-six comprises the roster of the club's participants.

The Chaminade Club of young ladies and students dates from October, 1902. Last season's officials were:

President—Georgiana Dye Malone.
Vice President—Katherine Hammond Tizzard.
Secretary—Marguerite Burkhard.
Assistant Secretary—Muriel Frederick.
Treasurer—Mabel Whallon Dixon.
Financial Secretary—Maude Kaiser.
Editress—Claudia Lindeman.

Librarian—Lucretia Bailey Hamilton.

Executive Committee—Georgiana Dye Malone, Mary Naber, Marguerite Burkhard, Katherine Hammond Tizzard, Mabel Whallon Dixon, Nelle Davis.

Entertainment Committee—Katherine Hammond Tizzard, chairman; Thirza Brown, Effie Clark, Ethel Stibba, Mabel Moran.

Printing Committee—Lucretia Bailey Hamilton, chairman; Susan Chamberlin Mendenhall, Muriel Frederick.

Sixteen club recitals, devoted to: Chaminade, Scandinavian music, Grieg (2), church music, public recital, French-Debussy-Massenet, open meeting, "Nibelungen Ring," 1, 2, 3, 4, violin day, American music (2), Italian (2), a business meeting and an artists' recital comprised the club's musical activity. There were forty-four active and twenty-four associate members. The literary features of both clubs must not be overlooked, since most of the recitals presented papers on the composers and their works. The ladies are certainly entitled to a large measure of praise for the planning and carrying forward of their ambitious programs.

The Dutch Club, male voices, gave an excellent concert April 23, Margaret Keyes, contralto, assisting. Among selections given was Cadman's "The Vision of Sir Launfal," a very beautiful composition (the words by James Russell Lowell), sung with much artistic finish. Here is the list of singers, among them excellent soloists, choir singers and choir directors:

Grant Odell, conductor; first tenors, Walter D. Crebs,

IN AMERICA
NEXT SEASON, 1912-1913

GODOWSKY

THE WORLD FAMOUS PIANIST

Under the Management of
R. E. JOHNSTON
CHAS. L. WAGNER, Associate Manager
Commercial Trust Building, 1451 Broadway, New York

KNABE PIANO

James J. Pocock, J. Winters Thomas; second tenors, Charles P. Holland, J. Frank Kiefaber; baritones, Harry V. Lytle, Jesse C. Trimmer, Ellis P. Legler; basses, Henry Loy, Otho J. Emrick, T. Percy Stabler; accompanists, Charles Arthur Ridgway (piano), William F. Chamberlain (organ), John V. Lytle (trumpet).

This club had a fine success before a large audience, and should be heard more frequently, for it has given but a very few concerts during the years of its existence. The Dutch, however—as can readily be gleaned from their names—are a proverbially slow—but sure—people!

A new club—the Apollo—was the real local sensation of the season. About thirty dandy young fellows, many of them college graduates, organized last fall under the above name and the direction of J. F. Williamson, a vocal graduate of Otterbein College. Some weeks before the date set for their first concert, Mr. Williamson was forced to retire from active duty on account of ill health and the undersigned requisitioned to complete the work, well under way. Never, in my years of directorship, was a more agreeable task assigned to me than in leading these splendid and enthusiastic young singers through their fine program of well selected songs at their concert last February. The audience was so charmed and carried away by the club's fine singing and artistic work, that all remained seated after the last program number ("The Sword of Ferrara," Burdett) applauding with enthusiasm until a repetition was granted. What greater compliment could any club wish for? Vera Watson, violinist, was the assisting artist.

The Apollo's second concert, with Julius Sturm, cellist, was an equally popular success.

The club roster follows: W. L. Blumenschein, director. First tenors—Samuel T. Evans, Dr. J. C. George, Walter Zwick, Arthur J. Perfler, Ralph Thomas, C. M. McGlaughlin, John Martin, Charles A. Stichter. Second tenors—Gordon Battelle, Maxwell Stansell, Gordon B. Sayre, W.

W. Watkins, J. W. Smith, D. W. Mikesell. First bass—Ray M. Griffiths, Charles W. Trydell, J. R. North, J. F. Williamson, Gerald Athey. Second bass—John G. Pool, Amor P. Smith, W. P. Kalter, Elmer Shoemaker, Albert Dixon, Frank M. Armstrong, W. H. S. Ewell, Theodore Janke.

Albert E. Fischman is the founder and director of an orchestra bearing his name which has been in the field since February, 1905, and thus far has given twenty-five concerts to its friends and subscribers. "The orchestra is practically self-sustaining" (!!) writes Mr. Fischman, "the fundamental object being to uplift the musical taste of the individual members, besides giving them the privilege of ensemble work." The orchestra numbers forty players including a pianist. Since all are amateurs and students, Mr. Fischman is to be congratulated in holding his forces together so long, and in doing such commendable work, viz.: symphonies by Haydn and Beethoven, Grieg's piano concerto, Weber's Concertstück, besides several "near" classic works being outlined for next season.

The Dayton Symphony Orchestra is another body of amateur instrumentalists under the guidance of F. J. G. Moehring. Lack of details prevent further mention.

The Holstein String Quartet, not in public from last season, had quite a success during the three or four preceding seasons. The end came when the original four parted company and two members were incorporated. A reorganization is hoped for.

In the professional ranks Dayton is quite well provided for as the following partial list will attest:

Urban A. Deger, piano, organ, harmony, organist Emmanuel Church; Henry A. Ditzel, piano, theory, composition, organist Lutheran Church; S. B. Hurlburt, piano, organ, voice, organist St. Paul's and Masonic bodies; H. W. Proctor, piano, harmony, composition; C. A. Ridgway, piano, theory, composition, organist Third Street Presbyterian Church; L. W. Sprague, piano, theory, composition; Mabel L. Cook, piano, organist First Baptist Church; Jessie A. Wilson, voice, organist Reformed Church; Grant Odell, baritone, Nellie Davis assistant; J. Louis Shenk, baritone; Arthur Leroy Tebbs, baritone, director Christ Church choir, music in our high schools, Mary Goode Royal, assistant; Emma Blanche Marot, voice, head of music department Howe-Mart school, with Henry A. Ditzel and Clara O. Lyman, instrumental assistants; the Alice Becker-Miller school for voice, piano, harmony and dramatic art, and a large number of teachers—the city directory prints the names of 157—all more or less underpaid, whose names and specialties space forbids mentioning. Our local press columns were filled with recital programs given by the host of pupils of many teachers during the month of roses.

While not strictly local, it would be doing our local impresario, Aloys F. Thiele an injustice not to mention his frequent importations of talent for the edification of our music lovers. Greatest among these, during the last two seasons, have been the concerts of the Cincinnati Symphony Orchestra under the direction of Leopold Stokowski. Six high class concerts were given to large and well pleased audiences. Symphonies by Schumann (2), Tchaikowsky (2), Brahms, and a Wagner evening, all in artistic surroundings, including Hans Richard, Olga Samaroff-Stokowski and Georgianna Dieffenbach, pianists, Evan Williams, tenor, and Emil Herrman, violin, as soloists.

The Russian Symphony Orchestra, Modest Altschuler, director, gave one concert, Madame Schumann-Heink, Madame Hissem-DeMoss and Sergei Klibansky gave song recitals under the same direction. Our musical friends, together with the fashionable and entertainment loving public responded most nobly thereby making the Direction Thiele's ventures quite successful.

Sullivan and Gilbert's "Mikado" was given December 5 by local talent under the directorship of Mr. Tebbs. The performance was a pronounced success and gave much enjoyment to a large audience.

There are doubtless other musical affairs that should have found mention in this general rounding up of the season, but since the writer did not keep a record—in fact, there was no intention of presenting music in Dayton to THE MUSICAL COURIER readers until quite recently, the unintentional omissions will be pardoned for the reasons assigned.

In conclusion, permit me to congratulate the Musical Courier Company on the magnificent records of the musical life of the world as presented in the columns of the "greatest ever."

THE MUSICAL COURIER is become an absolute necessity, for, to know what is being accomplished all over the musical globe is a great pleasure and profit to me, as it doubtless is to thousands of its readers everywhere.

But for all the droll, odd, original, fantastical, amazing,

genuine "dyed in the wool" fun, wit, wisdom, sarcasm and vanity, commend me to your absolutely unique Donkey-nutty! Surely, much learning hath made him mad, nevertheless, he alone is worth the price of admission to MUSICAL COURIER ranks! W. L. BLUMENSCHIN.

Dayton Symphony Subscribers.

The following are the subscribers to Dayton's symphony season, representing the cream of the musical public in that city:

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SCHOOLS AND MUSICAL EDUCATION.

CHARLESTON-KANAWHA, W. Va., August 3, 1912.

At the present time the universities, colleges and private schools of this country are doing more for musical education than our professional music schools. Not that they are doing better work, but their activity is widespread. The fostering of music, which is a function of the State in Europe, has been left with us to the people. More as a consequent necessity than as a conscious development our general schools have gradually added to their musical facilities until the result is amazing.

Many of the universities, among them Harvard, Yale, Columbia, Northwestern, Oberlin, University of Wisconsin, University of Michigan, West Virginia University, University of California, University of Nebraska, Ohio Wesleyan, Dennison, Indiana University, have departments where the theory of music is taught. Some have orchestras, choruses and musical societies, and a few have thoroughly equipped schools where instrumental and vocal technic is taught. Colleges, too, are sharing in the movement, particularly the women's colleges. Finally, the private schools for girls all have teachers of music and every public high school in the country has its musical director, often with an orchestra and chorus at his call.

It is most gratifying to note the growing efficiency in the work of these colleges and schools. In ten years the change has been marked. Not only has the teaching staff been greatly strengthened, the quality of the concerts and musicales offered to the students has been revolutionized. In a number of schools where ten years ago miscellaneous programs, aiming at nothing in particular, were given by mediocre lyceum companies, consistent recitals of vocal piano and chamber music performed by well known artists are now the rule. The courses are better planned and cover more definite work each year. The writer knows of schools where the students are prepared for a better appreciation of the recitals of visiting artists through the performance of the works by the resident teachers and in many cases by analysis and performance combined. As instances of what the schools may do for their immediate neighborhood, the festivals held yearly at Ann Arbor, Mich.; Oberlin, Ohio, and Spartanburg, S. C., will bear witness.

There is still much room for improvement in the work done. The good example set by the leaders in the movement should be followed. THE MUSICAL COURIER realizes the importance of the movement and wishes to lend its assistance by reporting and encouraging all good work, hence the organization of the department of schools. Give us enough of the best music in our educational institutions and much of the social unrest will disappear. Good music and sane, healthy art will put heart into any struggle for better conditions.

WILLIAM S. MASON.

Manuscript Society Mourns Death of Smith.

The Manuscript Society took formal action on the death of Gerrit Smith, last Thursday, and passed the following resolutions of sympathy:

MANUSCRIPT SOCIETY OF NEW YORK.

AUGUST 1, 1912.

WHEREAS, Gerrit Smith, Mus.Doc., A.G.O., was taken from us July 31; and

WHEREAS, He was the first president of this society, remaining such for a period of seven years; and

WHEREAS, His untimely death is sincerely mourned by all members as well as the musical world in general; be it

Resolved, That the directors of the Manuscript Society of New York hereby express to Mrs. Gerrit Smith and daughter, Wynjie, their heartfelt sorrow, assuring them that his memory will ever be treasured.

F. X. ARNS, President.

By F. W. RIESBERG, Sec.-Treas.

MUSICIANS FAR AND NEAR.

Louis Hintze, the pianist, violinist and composer, is spending his vacation at Stratford Inn, Avon-by-the-Sea, N. J. His playing and his compositions are giving much pleasure to those privileged to hear him.

Elizabeth Kelso Patterson, soprano and teacher, has among her pupils this summer three young ladies with exceptional voices. She is now arranging a number of recitals for next season, in which her pupils will be heard. The Patterson home for young women is open all summer at 257 West 104th street.

The Max Jacobs String Quartet, with Mr. Jacobs as solo violinist, won honors at a concert at Stony Brook Auditorium, L. I. Such important works as Dvorak's "American Quartet," and a Haydn theme and variations, with lighter numbers, formed a portion of their work. Mr. Jacobs played some extremely effective numbers, answering to encores, of course. Marie Stoddart, soprano, sang brilliant solos.

Mrs. William Nelson Burritt and daughter, Katherine, are spending the summer in Aviemore, Scotland, coaching with Henschel, who was Mr. Burritt's lieder and oratorio instructor, and remains to this day his dear friend.

Mr. and Mrs. John W. Nichols, tenor and pianist, have been spending the past two months in preparing a series of programs for various musical clubs for the coming season. They are getting out an attractive little leaflet with some of the following programs: American composer, women composers, folk music, Debussy and other modern French composers, German, miscellaneous, piano recital, vocal recital, etc.

Eva Emmet Wycoff, the soprano, appeared as soloist at the Ludington, Mich., Chautauqua, August 26 and 28. She has recently purchased a lot at Musicolony, expecting to go there next summer.

Dagmar Rubner, the brilliant pianist and composer, is booked for a concert at Bar Harbor, Me., August 24, with some private engagements also. Mrs. Paul Tutorius is her manager, and looks for some prominent appearances for Miss Rubner next season.

Christiaan Kriens, the Dutch-American composer and violinist, played solos of his own composition at the Baptist Church, Ticonderoga, recently; an excerpt from a local weekly says pleasant things of him, reproduced below. He recently finished the orchestration of his suite, "In Brittany," and is deep in the mazes of a symphony; the latter will be played next season in Amsterdam, Berlin and elsewhere. The notice:

Christiaan Kriens, the Holland violinist, and a world renowned composer, played some of his own compositions at the Baptist Church last Sabbath morning. It was a rainy morning, but the church was well filled. The service was inspiring. It was a treat long to be remembered. Professor Kriens played six selections accompanied by Mrs. Henry L. Simpkins. As for the artist he knew his instrument and touched it with the greatest delicacy. In his hands it was more than an instrument, it was a living thing with a heart that throbbled with love and sympathy. When he played the nocturne, by Chopin, it was rendered with a master hand, but he excelled when playing his own compositions, especially "Sons du Soir." It was then that the instrument became a living soul. The people were entranced by the divine harmony which fell upon each hearer like a sweet Sabbath benediction.

Sulli Pupils at New York Concert.

Five pupils of Giorgio M. Sulli sang at a concert given Saturday evening, August 3, at the Murray Hill Lyceum. The Sulli pupils appearing were: Irene Kormann, contralto; Madame Penn-Parrish, soprano; Madame Sidky-Bey, mezzo soprano; Martha Lewis Lackmann, soprano, and Marlos Worcester, basso. Miss Kormann sang arias from "Martha" and "Mitrane"; Madame Parrish sang in a duet from "Ruy Blas" (Marchetti) with Signor Mauro, tenor; Madame Sidky-Bey was heard in Handel and Donizetti arias; Mrs. Lackmann sang in a duet with Mauro from "Guarany" (Gomez); Mr. Worcester sang a song by his master, Signor Sulli, and a Verdi aria; Mrs. Lackmann, in the second half of the concert, gave an aria from "Aida"; the concert closed with a trio from "Lombardi" (Verdi), sung by Madame Penn-Parrish and the Messrs. Mauro and Worcester. The concert was given by Mauro

Marie Mixter's Engagements.

Marie Mixter, mezzo contralto, whistler and interpreter of "Child Life in Song," writes that her first concert next season will be given at the Bellevue-Stratford, Philadelphia, in October. The second concert will be given at the Hotel Plaza, New York. Miss Mixter sang at the Kitatinny Hotel, Delaware Water Gap, last Saturday and Sunday, and this week is singing at the Ontwood and Mount Pocono Hotel, Mount Pocono.



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MUNICH

Rottach on Tegernsee,
Bavarian Highlands, July 15, 1912.

Captain Högemann, of the North German Lloyd steamship Kronprinzessin Cecilie—a fine boat, by the way—proved himself to be an adept at not ramming icebergs, so your correspondent got safely home and found a few stray items of possible interest floating around in the air.

In the first place there were some items on the boat itself. Alma Gluck, of the Metropolitan Opera House, was aboard.



GREGOR FITELBERG.

Madame Gluck's iron bound contract unfortunately prevented her from singing at the ship's concert, but it was the privilege of the company to hear her in a new role, that of a recitationist, in which she proved to be no less charming than as a singer. Aside from that, she personally collected over one hundred marks which go to the fund for the widows and children of lost sailors. She will return to America in the fall to fill the numerous concert engagements already made for her, but in the beginning of 1913 will be back again in Europe, where she will devote the next two seasons to appearances as guest in some of the leading European opera houses. Madame Gluck went first to Paris and then to Brussels, where she expects to complete the plans for her European appearances. She was accompanied by Althea Jewell, of New York.

Dr. Kunwald, the new conductor of the Cincinnati Symphony Orchestra, was also aboard, returning from his flying visit to the scene of his future work. Dr. Kunwald was very enthusiastic over his hearty reception in Cincinnati, and had only words of grateful appreciation for the hospitable way in which he had been treated. He looks forward to a season of earnest, enthusiastic work. At the ship's concert he proved that he is not only a good conductor, but also a very excellent pianist.

There was also a most charming young lady aboard who will figure prominently in quite another line of musical work next season, namely, in the title role of Lehar's newest operetta, "Eva," which Klaw & Erlanger are to produce in the fall. The fact that she is to take the part is—or was at the time—a secret which her managers are keeping to surprise the public, so I am not at liberty to reveal her name. [It is Elsie Ferguson.—Ed. MUSICAL COURIER.]

It is hard work writing a letter in the summer vacation. Between this item and the preceding there is a space of two days and two mountain tops. Well, to resume. On returning to Munich I found that city amusing itself with light music, namely, Bach's "Passion of St. Matthew." That's the way they cool off in Munich—by taking iced drinks composed of a mixture of Bach's "Passion" music and "Nibelungen" cycles, with five or six Bruckner symphonies thrown in just to give a bit of tang. But to refer to this particular performance of the "St. Matthew Passion." It was a "chamber performance" with "chamber chorus" and "chamber orchestra." And to speak plainly,

it was a bad performance. There were three good points. Tilly Koenen sang the alto solos. I never have heard her in better voice and her singing was a delight. Otto Schwendy is rather throaty, but his delivery of the music assigned to Jesus was full of genuine feeling and sympathy. And the boy choir, drilled by Director Meilbeck, of the Royal Academy of Music, was very fine. It is, of course, ridiculous to attempt anything like the opening double chorus of this work, with its eight parts, with a chorus of only forty singers, an average of five voices to a part. Against the orchestra, although a small one, and organ and the boy choir together, the singing of the chorus sounded like an indistinct, confused murmur, and the splendid part writing was entirely lost. The magnificent chorales of the work, too, demand a much fuller, rounder, more noble body of tone than it is possible for forty singers to produce. For my taste, at least, this experiment of giving a so called "chamber" performance was an entire failure. I have no doubt the chorus (that of the Bach Vereinigung) sang very well and worked hard, but the odds against them were too much. The small orchestra, made up of members of the Konzertverein, played well. Prof. August Schmid-Lindner directed.

The Opera has closed, and the only music at present, thank goodness, is the popular concerts in the Tonhalle and in the exhibition grounds, where sweet sounds and beer can be assimilated at one and the same time. That is not quite right, either, for the Künstler Theater, which has only a summer season, is repeating its success of last year with revivals of Offenbach's two splendid operettas, "Orpheus" and "La Belle Helene," who is no less beautiful as "Die schöne Helena."

But this blessed peace will soon be broken. On the 2d of August the annual festival performances of Mozart operas begin in the Residenz Theater and on the 11th the Wagner festival in the Prinzregenten Theater begins with "Meistersinger." If thorough preparation helps any, this year's festival is bound to be better than any for several years past. Bruno Walter, as good an opera conductor as Europe can show today, has been here since the 1st of May devoting most of his time to preparations for the festival performances, and a whole week previous to the beginning of the festival will be given to rehearsals, quite a new and needed feature for Munich. To one familiar with the Munich summer performances, the casts have nothing especially new to show. One pleasant feature will be the first appearance of Berta Morena in the festival performances as Brünnhilde. Frau von Falken, formerly



MR. AND MRS. OSSIP GABRILOWITCH AT BAD GASTEIN.

of the Hamburg Opera, appears also for the first time. She is an excellent dramatic soprano. The old standbys, Anton von Rooy and Jacques Urlus, have been dropped this year. The excellent Heinrich Knotz, whose studies, year before last, with Jean de Reszke, improved him at least one hundred per cent., will be the mainstay of the tenors. Otherwise there will be the old war horse, Ernest Kraus, the principal remaining quality of whose voice is now its quantity, and Von Bary, a bad Tristan. But I think the performances, and especially the work of the

orchestra, will be better than under Mottl, who, of recent years, could find no time among his multifarious duties properly to prepare the festival performances. Aside from Bruno Walter, the directing will be shared by Franz Fischer, who knows how to conduct Wagner as Wagner himself wished his works conducted, and Hofkapellmeister Röhr, who will direct one or two "Meistersinger" performances.

And speaking of hofkapellmeisters, Fritz Cortolezis will leave the Munich Opera at the beginning of next season to become first conductor of the Kurfürsten Opera in Berlin. If the average performance there is as poor as the one of "Jewels of the Madonna," which I saw last spring, there will be plenty of opportunity for Cortolezis to work hard and improve things. In all probability Kapellmeister Meyrowitz, of the Kurfürsten Opera, will come to Munich to take Cortolezis' place here.

To go back to the coming festival. The alto parts could not be in better hands than those of Madame Schumann-Heink, who will be heard in various roles in the "Ring" and as Magdalena in "Meistersinger," and Madame Charles Cahier, who makes a magnificent Brangaene in "Tristan." Weidemann, the Vienna baritone, is a newcomer for our festival. He will be heard as Sachs. That fine lass, Paul Bender, will sing Wotan for the first time in the Prinzregenten Theater, alternating with Feinhals.

We shall have to go along again without Margarete Matzenauer. In fact, all Germany and Austria will have to get along without her unless her difficulties with the Hamburg Opera can be arranged. Madame Matzenauer is anxious to get out of the contract which she signed with the Hamburg direction over a year ago, but naturally the Hamburg Opera is not at all anxious to lose the services of such a star as Madame Matzenauer. Unless the matter is satisfactorily adjusted, Madame Matzenauer is likely to be declared a "contract breaker" by the great association to which all the important stages of Germany and Austria belong, and can only reinstate herself by the payment of a good, sound fine to the Hamburg management, in the meanwhile being barred from all the association's stages. Witness Burrian's case, in which he broke his contract with Dresden. Vienna has secured him for next season to take Slezak's place, and in order to do so was obliged to pay a large fine—30,000 marks, if I remember right—to the Dresden management.

Hermann Klum, our excellent Munich pianist, has been busy with his pupils up to the present time, and now will go to London for a few weeks, combining pleasure and



HERMANN KLUM.

musical work during his visit. Herr Klum, himself a favorite pupil of Professor Leschetizky, and the representative of that famous teacher's method in Munich, is anticipating a very busy season both as teacher and concert pianist.

Ossip Gabrilowitsch and Mrs. Gabrilowitsch are down in the Austrian mountains at Bad Gastein. Gabrilowitsch has a very busy season before him, both as pianist and conductor, the plans for which have already been outlined in this letter. The accompanying snapshot shows the very latest style of horseback riding at Gastein, but careful examination of the horse will show that there is nothing to excite the sensibilities of the S. P. C. A. It is to be hoped that Mrs. Gabrilowitsch, the possessor of a very

finely schooled alto voice of splendid quality, will be heard more often in public than was the case last season.

I do not think that I have mentioned in any previous letter that I had the pleasure of seeing Gregor Fitelberg, formerly conductor of the Warsaw Symphony Orchestra, when he made his first appearance in his new position as conductor at the Royal Opera, Vienna. The opera was "Hans Heiling," and Fitelberg got all that was possible out of the rather moth eaten measures of this work of Marschner. His leading of the overture was electrifying and was rewarded with spontaneous and long continued applause. The honors of the evening were shared by that magnificent bass-baritone, Baklanoff, who appeared in the title role. Fitelberg is certainly a distinct acquisition for the Vienna Opera.

Leopold Godowsky has been at his summer home in the Villa Ahorn at Bad Ischl (Lower Austria) since the



A MOONSHINE SONATA.
(From Witzege Blaetter.)

end of May, teaching, composing, and in the meantime getting some rest in preparation for his American tour of next fall. Prof. Theodor Leschetizky is also at his summer home there. This little town is the favorite summer resort of the whole Vienna music world. The operetta "triumvirate," Lehar, Fall and Oscar Strauss, are there, and, among others, our old New York friend, Ludwig Engländer, and many lesser lights of the operetta world as well. A feature of the season at Ischl will be the first production at the Kurtheater of a comedy by Felix Dörmann entitled "Die heilige Sache," which sticks a satiric pin into the Bayreuth bubble and, in consequence, was forbidden by the censor for production in Munich. I hope to get there for a day or two later in the season to see this comedy and to pick up some items of interest for MUSICAL COURIER readers.

Theodore Harrison, the American bass-baritone, whose artistic work has brought him into the very forefront of European soloists in an incredibly short time, has been in London since May. Among his many appearances was a recent one in Scheveningen, the famous bathing resort of Holland, where he sang with the Lamoureux Orchestra of Paris and was recalled many times and finally obliged to give an encore. Mr. Harrison's work was so satisfactory that he was immediately re-engaged for another appearance in August. In the fall he will return to take up his residence in Munich and to fulfill his many German engagements.

Ermanno Wolf-Ferrari, whose operas are in such favor at present, has left this city with Mrs. Wolf-Ferrari to visit his parents in Venice and will remain there for several weeks.

There is a Madison (Wis.) boy by the name of Carl Fischer spending his summer in this little town, the possessor of a tenor voice of rare quality. His teacher is Prof. Eugen Leuning, for several years head of the music department at the University of Wisconsin, and Fischer's knowledge of singing certainly speaks well for Professor Leuning's abilities. Fischer sang for me one morning recently in the big hall of his hotel. One of the windows was open, and in a few minutes, attracted by the music, in came Mr. and Mrs. Leo Slezak, who are next door neighbors. Two minutes later appeared Ludwig Thoma, accompanied by Friedrich Karl Peppeler. Thoma is in the very first rank of German authors of the present day, and Peppeler one of the finest comedians in all Germany. Quite an impromptu audience to pick up in a quiet little Ba-



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varian mountain village! All were enthusiastic in praise of the young man's singing.

I spent two or three very pleasant days in Stuttgart last week with Mr. and Mrs. M. A. Blumenberg. They were on their way back to Paris after a trip of several weeks, which began with a visit to Milan. This was followed by a rest of some time at a pleasant little resort near Parma, after which Mr. and Mrs. Blumenberg went to Lausanne, in Switzerland, where they were visited by Mr. and Mrs. Arthur M. Abell, who are spending the summer at Vevey. Then the Blumenbergs journeyed in their automobile via Constance and the quaint old town of Sigmaringen to Stuttgart. In that city the workmen are just putting the finishing touches to the new Royal Theater. The smaller of the two stages in the building will be opened on October 25 with Richard Strauss' new opera, "Ariadne auf Naxos." Mr. Blumenberg has assigned me to report this event for readers of THE MUSICAL COURIER. One of the pleasures of this trip to Stuttgart was a visit to the summer theater at Canstatt, where an excellent ensemble from Vienna gave a good performance of Lehar's "Count of Luxembourg."

Arthur Rosenstein turns up as regularly in Munich each spring as the swallows. Just at present his breezy personality is stirring up Berlin, where he is preparing for next season's concerts with Geraldine Farrar, but he will soon return here for the festival performances. In the fall he will go back to America to earn a million dollars, and will arrive again with the swallows next spring to settle down with them (the dollars—not the swallows) on this side. If any one is looking for some good American songs for a program, I cannot do better than recommend them to look through some of Arthur's, published by Schirmer, New York.

As every one knows now, the honor of being elected to the conductorship of the Arion Society of New York has fallen to a Munich citizen, Richard Trunk. Herr Trunk has long been favorably known as director of and composer for the best German men's choruses and will undoubtedly prove very satisfactory in his new position.

Ferdinand Löwe will begin his annual summer series of symphony concerts next month with the Konzertverein Orchestra at the Tonhalle, playing on off nights during the Mozart-Wagner festival. The programs have been chosen from all the standard, old and modern symphonic works,

and are especially attractive this season. Löwe, through his splendid and consistent work with the Konzertverein Orchestra during the last four or five years, has done as much as any other one man for the musical advancement of Munich, and is deserving of great credit. It is a pity that a really representative conductor like this man could not be secured for certain of our American orchestras.

I acknowledge with thanks the receipt of several programs of pupils' recitals from W. L. Blumenschein, of Dayton, Ohio, my predecessor as Munich correspondent of THE MUSICAL COURIER, and was pleased to see that these programs were reprinted in a recent number of this paper. Mr. Blumenschein appears to be very busily occupied in his home city.

H. O. OSGOOD.

Annie Friedberg in Pocono.

Annie Friedberg, who has a number of singers and musical artists under her management, is spending the re-



mainder of the summer at the Pocono Mountains, Pa. Mrs. Friedberg sends her greetings to THE MUSICAL COURIER, as shown in the accompanying card.

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, July 29, 1912.

The First Congregational Church will install a boy choir to take the place of the quartet which has furnished the music service for many years. The members of the choir are: Mrs. Thomas E. Humphreys, soprano, who has been filling the vacancy made by the absence of Mrs. M. B. Hammond, who is now abroad; Alice Speaks, who has been the contralto for sixteen years; Irving Ruppensburg, tenor, who has served for nearly ten years, and Oley Speaks, baritone, who came to the choir sixteen years ago with his sister, but was absent in New York for eight years. Dr. Washington Gladden, the clergyman, pays this tribute to Mr. and Miss Speaks: "It is not often that choir singers remain so long in one place and few churches have enjoyed so faithful and efficient service as that which has been rendered by our contralto and baritone. Not only have their voices given us great pleasure, but they have interpreted to us the meaning of noble music, and they have often lifted our hearts to the worlds above us." Herman Ebeling, the organist, who remains, has held that place many years, one absence of several years abroad, and a short season at another church, being the only interruptions. Karl Hoenig, choirmaster at Trinity Church (Episcopal), has the boy choir in charge. The principal reason given for this change is the enlisting of the boys of the two Sunday schools into active service in the early autumn.

Lucille Pollard Carroll, teacher of piano, is taking her vacation at Charlevoix, Mich. She will reopen her studio the first week in September.

Ethel May Harness writes that she is enjoying keenly her lessons with Fannie Bloomfield Zeisler in Chicago.

Bernard Miller, concert pianist and teacher, has opened a studio at 59 Chittenden avenue. Mr. Miller studied with Grace Hamilton Morrey in Columbus and Berlin. Emil Paur, the well known director and pianist of Berlin, was Mr. Miller's teacher last season, and he pronounced him a very good musician, piano teacher and player.

The Scio Division of Mt. Union Conservatory of Music will be transferred to Uhrichsville, Ohio, and only a studio maintained at Scio. This decision was reached by the trustees at the college at a meeting held Saturday, July 27. Herbert Hutchinson will be director of the conservatory in Uhrichsville. His associates will be Minnie Timmons Myers, piano and organ; Mary Gage Mortley, voice; Foe Peter, violin; Austa Speck, voice and theory; Claire Patterson, Ruth Stahl and Effa Ellis will also instruct in piano. Miss Ellis, founder of the Ellis system of illustrated music and keyboard harmony, will have a normal class for the instruction of persons desiring to fit themselves for teaching music. Miss Speck will continue her duties of instructor of music in the public schools of Uhrichsville. The instructors will, to some extent, divide their time between Mt. Union and Uhrichsville. The term will open September 9. This will be the first school of music ever started in Uhrichsville, a fruitful field for music of the very best class. The town has had many good musicians and teachers from its earliest history, but no former organized effort for the general cause of music. I predict much good to come from this school as I am personally acquainted with many members of its faculty.

Robert Ensley Knight, one of the sterling piano teachers of Pittsburgh, Pa., is summering at Leesville, Carroll County, Ohio.

ELLA MAY SMITH.

Volpe Symphony Soloists.

For the four Tuesday evening concerts which the Volpe Symphony Society will give at Carnegie Hall next season, four great soloists have been engaged, two singers, a violinist and a pianist. The artists are: Madame Galski; Clara Butt, the English contralto; Efrem Zimbalist, the Russian violinist, and Josef Lhevinne, the Russian pianist. Late in the spring, at the close of the regular season, the society may give an extra Verdi-Wagner concert to honor the centenaries of these composers.

Ignatz Waghalter's opera, "Der Teufelsweg," produced in Berlin last fall, is to be heard at Posen next season.

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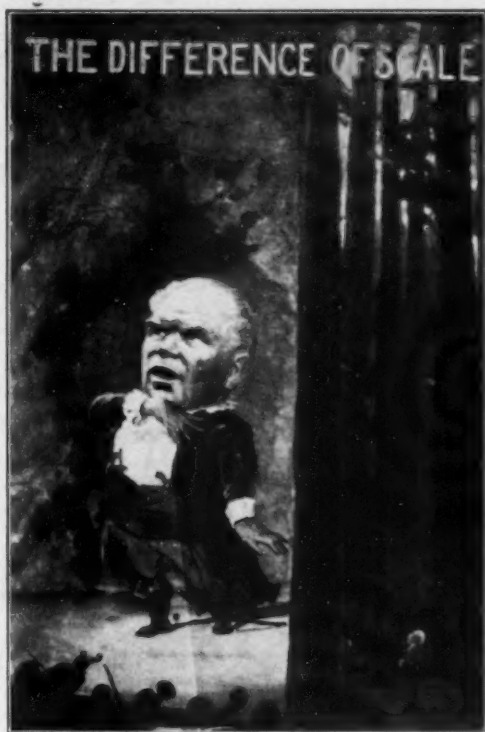
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Riheldaffer at the Chautauquas.

Grace Hall Riheldaffer, soprano, will appear before the Chautauquas of Charles City, Ia.; Ames, Ia., and Oskaloosa, Ia., early this month with Charles Francois Giard, of Oklahoma City, at the piano. She has prepared the following program:

Caro Nome (Rigoletto).....	Verdi
Two American Indian songs—	
From the Land of the Sky-blue Water.....	Cadman
The Moon Drops Low.....	Cadman
Du bist wie eine Blume.....	Rubinstein
Die Mainacht.....	Brahms
Ständchen.....	Strauss
Piano, Theme Varié.....	Chaminade
Staccato Polka.....	Mulder
The Lass with the Delicate Air.....	Arne
Hoffnung.....	Reichardt
The Geranium Bloom.....	Cadman
Summer.....	Chaminade
Two songs of the night—	
The Call.....	Giard
To Mary.....	Giard
The Groves of Shiraz.....	Cadman
Chanson Provençale.....	Del'Aqua

Madame de Serrano's Successful Work.

On all planes of activity the degree of achievement can only be gauged by results. Hence, when a teacher produces artists of the rank of Olive Fremstad, Lucille Marcel, Charlotte Maconda and Caroline Mihr-Hardy, together with a host of lesser lights, that teacher must have something special to give her pupils, even granting that the vocal and histrionic talent be there fundamentally.

Decidedly then, Madame E. B. de Serrano, New York's well known vocal teacher, has something to give—that certain something which comes only through years of serious work and ripened experience as an operatic and concert singer of note.

Beginning her operatic career at the youthful age of fourteen, when she made her debut as Marguerite in "Faust," at Kiev, Russia, Madame E. B. de Serrano created such a furore as the "kindische" heroine of Goethe's romance that she was immediately engaged for appearances in Odessa and Moscow, and then in Milan, Italy. In conjunction with her appearances in the latter city, Madame de Serrano studied with the noted maestro, Pasquale Bona, who was then at the zenith of his career, and teaching in the Milan Conservatory. Later the young singer toured Italy, and from there went on to South America and Mexico, where she met Carlos A. de Serrano, the widely known pianist and conductor, now deceased, whom she subsequently married.

With the United States as their ultimate goal, the artist pair came here finally, first for a tour with Louis Blumenberg, then among the foremost cellists of this country and later touring with Ovide Musin, the well known Belgian violinist and pedagogue, now residing in New York.

The success following these appearances was so pro-

nounced that, yielding at length to the many demands for their services, both as soloists and teachers, the artist pair opened a studio in New York, co-operating in their teaching as pianist and vocalist, and soon secured a notable following.

But with all this gratifying success to call her own, Madame de Serrano feels even happier, if that were possible, with the love and esteem of which she receives daily tokens from all her pupils. Thus, in glancing over the



MADAME E. B. DE SERRANO.

many photographs strewn over her cozy studio one comes across a pretty, girlish looking likeness of Lucille Marcel (whose European success received signal reinforcement during her appearances in this country last season with the Boston Opera Company) playfully inscribed: "To my dear teacher, with love from her ill-tempered pupil." And so on down the line, all full of praise and affection for their dear teacher. To hold pupils while they are dependent upon the teacher for their vocal sustenance, so to speak, is one thing, but to hold them when success with its fierce demands comes to disturb all past ties, is an achievement of which Madame de Serrano may feel proud indeed, since it bespeaks the heart intimacy which nothing can sever.



DAVID BISPHAM STANDING BESIDE ONE OF THE GIANT TREES IN THE REDWOOD FOREST OF CALIFORNIA.
Where Hadley's "The Atoneement of Pan" will be performed by Mr. Bispham Saturday night, August 10.

Minneapolis Symphony Soloists.

Manager Wendell Heighton, of the Minneapolis Symphony Orchestra, announces the following artists among those who are engaged to appear with the orchestra during the approaching season: Marie Rappold, soprano; Carrie Bridewell and Margaret Keyes, contraltos; Leon Rains, basso; Tina Lerner, Xaver Scharwenka and Max Pauer, pianists; Mischa Elman, Efrem Zimbalist and Richard Czerwonky, violinists, and Cornelius van Vliet, cellist. Mr. van Vliet has been engaged as solo cellist of the orchestra to succeed Willy Lamping. The knowledge of his splendid success in Chicago and the Middle West is creating great interest among Minneapolis concert goers, who anticipate his appearance with great pleasure.

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With the closing performances at Covent Garden scheduled to synchronize with the closing dates of the present month, the finale of London's annual "grand" festival season comes to an end. In many ways does this annual season vary its physiognomy. A season of less than three months, into which everything is packed—"business, politics, preaching, amusement," and art and music, especially music, all operating on the very reprehensible American get rich quick plan, is sure not to rest on a very substantial basis, but on the contrary to be very artificial and insignificant in results. However, there have been seasons that in character were not unlike the grand symphony, well constructed, colorful, orchestral and brilliant. Others, of a more distant past, have adorned the recurrent cycle in a mood and manner more in harmony with the naïve and medieval charm of the suite, with perhaps here and there its delicacy augmented by a touch of the symphonic, a mere suggestion of the more grand mode.



TINA LERNER

In a costume recently worn by her at a private masquerade party in London.

But of the present season, alas! It has not been a bit classic, not even romantic, but rather a free fantasia, almost a potpourri, scorning all old fashioned conventionalities, and running riot with tradition and all the better legacies of tradition. Each year sees an ever overcrowding in music, both in the concert and operatic realms. Too much is attempted, too great a maximum of effort within a minimum of time, and so it all becomes more or less chaotic. The realm of the concerts has been dominated this season by those who have to pay to be heard, those who have to pay until the time arrives when the public will pay to hear them—a time which in its arrival often

delays to the heavenly in length. And operatically! The operatic season, though more interesting in its diversified interests, has profited little or nothing to music, or its own status. And as to the financial success of opera, neither of London's two opera houses has reaped any reward—Mr. Hammerstein specializing in opera of a past generation found little or no support. Covent Garden, which in its operatic specialization tried to exploit the modern short opera of the turgid, fervid type, likewise found little or no support for that particular genre of opera. But the antidote of the dancing performances proffered at Covent Garden was not without its good effect. Being offered "song" or "dance" the public made their choice, and what the opera house lost on one it made up on the other form of entertainment, thereby simplifying a condition that was threatening to assume problematical proportions, besides, at the same time, allowing those who wished to continue as subscribers to the opera to become patrons of dancing, thus, figuratively, killing some more than two birds with one stone. Henceforth the standing of opera must be less ambiguous, at least in London, and the status of dancing more obvious. What the seasons of the future are likely to become it is not so frightfully difficult to imagine, it is simply that the public has and gets what it wants always. Whether it is a symphony, a suite, a potpourri, or a song and dance season in the responsive affinity of its relationship, it remains ever on the basis of demand and supply. The public never serve, all things serve the public.

The orchestral concerts at the Earl's Court exhibition ("Shakespeare's England"), by the Queen's Hall Orchestra, Sir Henry J. Wood, conductor, have been a sad commentary on the general lack of musical appreciation. A series of magnificent concerts were arranged by the music committee, the list of compositions, which appeared in these columns in June, comprising many of the noted Shakespearean orchestral works by composers of every nation, that is there was no partiality for the home brand alone, but notwithstanding the broad basis on which the whole musical scheme was carried out, the interest in the concerts was absolutely nil, the attendance on more than one occasion not numbering six people. Some of the concerts were cancelled outright so the hall might be used for the rehearsing of other attractions, but as no one or so few that the number was inconsequential came to any one of the programs it mattered little whether the band played or didn't play. So sometimes it didn't. Then, again, it is perhaps not quite so sad as it might be because the exhibition which was organized in honor of "the immortal Shakespeare" and the tercentenary of his death has been so poorly attended in general, there is at present a gigantic deficit to be met. So music alone does not suffer neglect. It is all simply the people wanting what they want and not wanting what they don't want.

Dr. Ethel Smyth, the composer, was arrested at Oxford, July 23, for complicity in the suffragettes' attempt to set fire to the residence of the Right Hon. Lewis Harcourt, at Oxfordshire. Dr. Smyth was released on bail in her own recognizances for \$5,000. She has already served a sentence of two months for being among those engaged in the window smashing campaign last spring. The daughter of Gen. J. H. Smyth, of the Royal Artillery, and the mutiny period, Dr. Ethel Smyth is one of the few success-

ful women composers of orchestral and operatic works. "The Wreckers," produced at Covent Garden and at His Majesty's Theater by the Thomas Beecham company, and "Der Wald," which had its first hearing in 1902, and has also been produced at the Metropolitan Opera, in New York City, have alone established the reputation and worth of Dr. Smyth in the musical world. In 1910 the University of Durham conferred on her the title of Doctor of Music.

"Dawn, or the Garden of Life," is the title of a very interesting short opera by Margaret Meredith, the composer of many well known choral works and not a few very attractive songs. The work is scheduled not to exceed an hour and twenty minutes, and is in three scenes. The piano score, which was sent to the writer not long since, presents some exceptionally well written accompaniment work that argues well for the orchestral harmonization. Vocally, the work is like all Mrs. Meredith's compositions, essentially singable and melodic. The libretto is of more than ordinary interest in the point of view of its philosophy and in the characters employed for its delineation, the former bordering on the mystical and the latter of the semi-mythological. And in the working out of the plot offers many dramatic episodes and a good climax. "In the Garden of Life, which is near to the Forest of Mystery, Love lies sleeping. In the shadow of the forest the three Fates sit



MARGARET MEREDITH
In her garden at Fleet, Hants.

spinning, and in the distance is heard a girl's light hearted song." So run the opening lines of the argument. "She comes through the garden picking flowers on her way, quite unconscious that love and destiny are near—waiting for her coming." As she approaches the forest the Fates, Clotho, Lachesis and Atropos, warn her to

"Hush thy music! Hush thy laughter!
Love may wake and find thee there."

Of course the maiden, as maidens are wont to do, be it in mythological times or twentieth century manner, heeds not the admonition, but proceeds on her way, enters the forest, wakens the sleeping one by brushing lightly his face with her bouquet of flowers and naturally the trouble begins, according to the prophecy of the three ladies above mentioned, who are not at all advocates of individualism in love. The conflict may be said to be waged between man (designated in the argument as love); woman, the fates, and the angel, for whom, by the way, there are some very interesting measures. Man (in the drama), and according to tradition, being wise, asks not too much content to enjoy the fleeting moment, to take the cash and let the credit go. Woman (in the drama, not always in accord with tradition) asks for nothing more than love, love and the sylvan life, and no doubt, also, that others should keep away, that is respect her priority of claim, a mortal's very natural desire. The angel, wise, no doubt through a varied experience, seems to have coincided with this same womanly point of view, that well enough should be let alone. But not so the Fates. They had quite other notions and ideas, somewhat more developed, expansive, and of utilitarian origin, so to say. And so after holding a conclave over their spinning they decided that according to their utilitarian origin, it was not good for mortals, especially woman, to be too happy, happiness was not for

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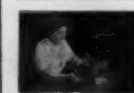
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one, but to be distributed about, no doubt, in small portions, but nevertheless in sufficient quantity to initiate the many in the knowledge of that which might better have been left to the one, or perhaps, in this case the two, to enjoy in large measure. Upon the maiden, however, the Fates proscribed that the "doom shall fall." He (Love) must die, die literally (not transferred). But before this indictment can be carried out there is more or less intriguing between the angel and the Fates, and discussions pro and con on the efficaciousness of their policy, the angel finally telling the Fates to do their worst. Very bad example, indeed, for the higher realm to set. The Fates win—there being three Fates and only one angel—how could it be otherwise? and a stroke of lightning is the means to the end by which love is no more. Having had

their way about the matter, and conquered, they retire, and the angel consoles the maiden, now become a widow. Certainly there is sure to be diversity of opinion as to whether the Fates actually accomplished what they set out to do. The libretto assures us that they did, and the angel adumbrates on the angelic virtues of resignation, renunciation, and general feminine abnegation to what must be must be. The question as to whether or not the angel would have made so easy a convert to this ethical point of view of Love, the man, if they had ordered that it should be the woman to die, must remain an open question, as the writer has to catch the boat train, the dock strike necessitating very early posting, which not being considered in a former letter, left the issue of July 3 without the valued London contribution.

EVELYN KAESMANN.

Madame Von Klenner's 10,000 Mile Journey.

When Madame Evans von Klenner closed her New York studio the end of May, her trunks and valises were packed for an extended journey to the far West. The distinguished singer and vocal teacher, whose accomplishments have made her serviceable in other fields, left town with the members of the Woman's Press Club, of which she is president, for San Francisco, where the convention of the National Federation of Women's Clubs was held earlier in the summer. The club women had a special car de luxe. En route to the Pacific stops were made in St. Louis, Kansas City, Hot Springs (where the ladies were entertained), Grand Canyon, Redlands, Riverside, Santa Barbara, Del Monte and Santa Cruz. The party inspected, too, the Big Trees, one of the wonders that has made the Golden State famous.

Madame von Klenner was fêted while in San Francisco by writers and musicians, and also at the homes of several

On the return trip Madame von Klenner and the ladies in her party visited Tacoma, Seattle, Portland, Ore., Victoria, B. C., Vancouver, and then via the Canadian Pacific on to Minneapolis and St. Paul. At Chicago Madame von Klenner took the train to Point Chautauqua, where her summer school is established. A number of teachers from the South and West gave her a hearty greeting when she arrived there the middle of July, when sessions were at once begun. Because the school was opened a fortnight later than usual, the classes are somewhat smaller, but others have written that they will come on to New York this autumn for a special course at the Von Klenner School.

In speaking of her 10,000 mile journey, or 10,040 to be accurate, Madame von Klenner said that "New York was the objective point of every aspiring singer and vocal student in the country; all are eager to come to New York to study and hear music; from what I could learn through the musical delegates to the convention, aims are higher than ever, and the musical clubs are among the forces that have helped to awaken the artistic tastes of the American



MADAME EVANS VON KLENNER.

women prominent in the social world. One day was delightfully passed at the home of Mrs. Phoebe Hearst, and a never-to-be-forgotten visit to the retreat of Joaquin Miller, the Sierra poet. During the convention Madame von Klenner had personal conferences with the chairmen of music of all the State federations and many of these told her interesting things, and she in turn related many instances of musical advancement in the country and Europe, which ought to prove helpful to the clubs in the West and South.

At the Greek Theater in Berkeley, Madame von Klenner and other delegates to the convention attended a magnificent concert. The hospitality of Californians was as lavish as ever, and it appeared as if the women from the East were especially singled out for honors; however, every one was cordially received and beautifully entertained. Madame von Klenner was the speaker and leader of the discussions at the news congress held in the interest of the National Federation. Great interest was manifested in musical conditions in New York, of which Madame von Klenner can speak authoritatively. Several of the delegates to the convention spent a day yachting on San Francisco Bay, as guests of the San Francisco Yacht Club.

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people; but, we must also give a share of the credit to the music teachers in all parts of the country, many of them educated by the noted instructors of Europe and this country. I personally am proud of what my teachers have accomplished. They used to tell me that there was a Von Klenner representative teaching in every State in the Union. While this may not be literally true, teachers trained at my school in New York are conducting their own studios and schools in many of the States; in some States you will find more than one Von Klenner teacher of singing.

"I shall return to New York the first of September and will begin my season soon after with a larger class than last year. Several of my pupils now singing in Europe have sent me cards, and all are affectionately inscribed."

It should perhaps again be stated that Katherine Evans von Klenner is one of the authorized representatives of the Garcia system of voice training. She was a favorite pupil of Pauline Viardot-Garcia, and Manuel Garcia, who died in London in 1907 at the advanced age of 102, was also deeply interested in Madame von Klenner when she first went abroad to study and was known as Miss Evans of Rochester, N. Y. While a student in Paris, Katherine Evans met the Austrian nobleman known in this country as Captain Rudolph von Klenner; they were married and it has proven one of the happiest of the international unions in the musical world.

Madame von Klenner will give a series of musicales in the late autumn and early winter, at which she will introduce a number of her advanced pupils.

Active Season for Chilson Ohrman.

Beginning her tour early in October, Luella Chilson Ohrman, the soprano, opens her Western tour in Milwaukee, and follows that up with a series of appearances in Fond du Lac, Oshkosh, Green Bay, Waukesha, La Crosse, Beloit and Appleton, Wis., and then continues her tour through Lafayette, Kokomo, Indianapolis, Ind., and closes with appearances in Champaign, Peoria and Galesburg, Ill. Two Chicago appearances, one with the Apollo Club, November 3, in "Elijah," followed by her own recital later in the month, bring Mrs. Ohrman to the dates she is to fill on her Southern tour, which opens in Bristol, Tenn., and continues through Abingdon, and Roanoke, Va., and in Newbern, Raleigh, Greensboro, Winston-Salem and Salisbury, N. C. As these are recital appearances for the main part, Mrs. Ohrman is to be accompanied by Susie Ford, who is now spending the summer working with George Hamlin at Lake Placid. A spring tour with the Minneapolis Symphony Orchestra under Oberholfer, and many equally important dates still pending, prove that the vogue earned by the beautiful voice and art of the young soprano in the scant space of time she has been before the public is indeed well merited.

Hudson-Alexander as Ruth.

Caroline Hudson-Alexander will sing the leading soprano role in Georg Schumann's "Ruth" at the Worcester Festival. The singer has been spending several weeks in Louisville, Ky., where two large receptions have been given in her honor.

Holding at Dresden Zoo.

The accompanying cut of Franklin Holding, the young violinist, was taken at the Zoological Garden in Dresden, Germany. Mr. Holding is preparing his repertory abroad this summer, with his teacher, Anton Wittek. Holding's season will open at the Maine music festivals in October



FRANKLIN HOLDING AT DRESDEN.

and then he goes on a three months' tour with Beatrice La Palme of the Montreal Opera Company.

Plans of the St. Paul Symphony.

The coming season, which promises to be the most successful in the history of the St. Paul Symphony Orchestra, will have many unusual features to mark its progress. Among the soloists thus far engaged are: Clarence Whitehill, who will sing at the opening concert, November 6; Yaaye, Godowsky, McCormack, Christine Miller, Scharwenka, Mischa Elman, and Alice Nielsen, who is to form a special feature of these concerts, in that she will appear as Suzanne in "The Secret of Suzanne," in costume, and with full orchestral accompaniment at one of the regular concerts. The other soloists will be announced later upon the return of Conductor Rothwell from Europe in September.

Louis Blumenberg at Ostende.

Louis Blumenberg is a guest at the Splendide Hotel in Ostende, where he generally spends a few weeks on his European holidays.

CHICAGO

CHICAGO, ILL., August 3, 1912.

The subscriptions for next season's grand opera are now \$20,000 in excess of what they were when the season opened and the subscription books were closed last year. This is especially gratifying and indicates that the Chicago public has taken a greater interest in opera. The company has been augmented for the coming season and many new voices will be heard. Madame Tétrazini and Mary Garden will appear in their favorite roles as in past seasons and will also be heard in several operas new to the Chicago public. The following new artists have been engaged: Cecelie Gagliardi, Italy's greatest dramatic soprano (has appeared in Italy, Spain, Portugal and South America); Helen Stanley, a young American soprano from the Royal Opera at Wurzberg; Edna Darch, a young American soprano, formerly at the Royal Opera in Berlin; Helen Warum, a young and promising coloratura singer, native of Indianapolis; Julia Claussen, the first mezzo-soprano and contralto of the Royal Opera at Stockholm, Sweden; Maria Gay, mezzo-soprano, who will be well remembered through her former appearances with the Boston Opera Company; Giovanni Zenatello, the dramatic Italian tenor, who is well known in Chicago through his performances with the Metropolitan Opera Company; Icilio Calleja, dramatic Italian tenor, who sang with pronounced success at La Scala and other Italian theaters; Aristodemio Giorgini, lyric Italian tenor, who has achieved fame in Italy and Russia; George Mascal, French baritone, who sang with Tétrazini last season; Anafesto Rossi, Italian baritone, who was one of the principal members of Madame Melba's Australian Opera Company. The general musical direction has again been entrusted to Cleofonte Campanini, and Maestri Parelli, Perosio and Charlier have been re-engaged. Ferdinand Almanz, the stage director, has also been retained in the company. The artists whose contracts have been renewed are as follows: Agnes Berry, Marie Cavan, Jenny Dufau, Alice Eversman, Minnie Saltzman-Stevens, Maggie Teyte, Carolina White, Alice Zeppilli, Louise Berat, Eleanora di Cisneros and Marta Wittkowska, Charles Dalmore, Francesco Daddi, George Hamlin, Emilio Venturini, Ellison van Hoose, Edmond Warnery, Alfredo Costa, Armand Crabbe, Nicola Fosetta, Clarence Whitehill, Hector Dufranne, Mario Sammarco, Frank Preisch, Gustave Huberdeau, Henri Scott, Constantin Nicolay. The usual subscription performances will be given—namely, fifty performances, divided ten performances each, Monday, Tues-

day, Wednesday and Thursday evenings and Saturday matinees. The repertory will include: "Herodiade," "Thais," "Le Jongleur de Notre Dame," "Natoma," "Carmen," "Louise," "Cendrillon," "Lucia di Lammermoor," "Rigoletto," "Traviata," "Tristan and Isolde," "Die Walküre," grand ballet with Rossina Galli, "Haensel and Gretel," "Secret of Suzanne," "Quarreling Lovers," "Faust," "Tales of Hoffmann," "Jewels of the Madonna," "Mignon," "Norma," "Cricket on the Hearth," "Aida," "Samson et Dalila," and "Ysobel." The last two weeks of last season the board of directors authorized a popular decrease in the prices in the balcony and galleries for the benefit of musical students and teachers. This proved so successful that they have authorized the same reduction on the subscription plan for the ensuing season. Seats in the center and rear of the balcony, which will be sold at the box office for single performances at \$2.50 and \$1.50, may be had under the subscription plan at the rate of \$2 and \$1 per performance; seats in the first gallery, which will be sold at the box office at \$1, may be had at 75 cents per performance under the subscription plan, and seats in the second gallery, which will be sold in the box office at 75 cents, may be had under the subscription plan for 50 cents. The main floor and front balcony seats under the subscription plan are sold at a reduction of 10 per cent. This plan of subscription insures patrons the same seat for each performance in addition to the benefit of the 10 per cent. discount. They are also assured of regular seats for special performances which fall on subscription nights.

"Madama Butterfly" was the first offering at Ravinia Park this week, and was given by a worthy company under the direction of Gustave Hinrichs, who took the baton in the place of Chevalier Emanuel, who had been stricken with pneumonia a week ago and is still in a critical condition. Among the most successful singers were Hugh Anderson, who made an excellent impression and used with great intelligence and understanding a voice of large calibre, rich in color and agreeable to the ear. George Everett as Goro showed exceptionally good histrionic ability and sang the measures that befell him with good musicianship. Miss Abercrombie, who was Butterfly, was not very successful, as her voice is not well suited for this part. The baritone, Kreidler, made a handsome American Consul, and his singing was especially praiseworthy. The following night "Aida" was given, but not heard by this writer. "Thais" was another performance of the week.

Georg Schumann, the composer and conductor, will make a trip to America and Chicago next fall to conduct the Apollo Club in a single performance of his oratorio "Ruth." This will be his first appearance in America; the Apollo Club is bringing him over at great expense. After his appearance with the Apollo Club he will be available for other engagements for about two weeks before he returns to Berlin.

Mrs. Stacey Williams, the vocal instructor, will give a musicale tea in her studio in Kimball Hall on Thursday afternoon, August 8. The guest of honor of the afternoon is to be Mrs. Jourdan Morris, of Austin, Tex., who is visiting with friends in Chicago.

Pauline Meyer, the successful Chicago pianist, has had a very successful year, winning praise wherever she has appeared. The following excerpts from dailies of Clinton, Ia., voice their opinion on this artist as follows:

The concert given by Pauline Meyer, a noted young pianist, at present of Chicago and formerly a student of the celebrated Godowsky of Berlin, was all that was expected and was very much ap-

preciated. Those who had the pleasure of hearing this young and gifted performer were charmed with her artistic execution, with its poetic and faultless phrasing. The rendering and interpretation of Weber's sonata in C major was remarkable and won the applause of the audience. The andante movement of the Beethoven sonata was so ably executed that it could truly be termed to "sing." Each tone was as clear as a bell and this composition especially brought out Miss Meyer's magnetic ability in tone color. Liszt's brilliant rhapsody, No. 8, illustrated the perfect mastery of Miss Meyer over her instrument. This difficult work was rendered with an ease and grace of manner that shows the true musician.—Clinton Herald.

Marion Green sends his greetings from Davenport, and says that he is having a fine time on his boat trip and also that he ought to reach high C and low C this year, feeling as good as he does at the present time.

Emil Liebling gave, Saturday afternoon, August 3, a complimentary chamber music concert before members of his piano teachers' institute, assisted by Frank P. Mandy, violinist, and Theodore Dumoulin, cellist. On Thursday, August 1, Mr. Liebling played before his teachers' institute a program which was made up of compositions by Henselt, Neupert, Godard, Lack, Seeböck, Westerhout, Brassin, Grieg, MacDowell, Wagner, Dvorák, Schytte, Karganoff, Moszkowski, Rubinstein, Sinding and Chaminade. Mr. Liebling met with his customary artistic success.

Lina Owsley, who will be married to Paul Bartlett, a well known artist, on August 15, is a singer of no small attainment. She has a beautiful mezzo soprano voice and is studying with Mrs. Herman Devries, with whom she will continue her lessons after her marriage. Miss Owsley is a niece of Mayor Carter Harrison, of Chicago.

Herbert Miller, the distinguished Chicago baritone, has been engaged by the Apollo Club to sing the part of Brander in Berlioz's "Damnation of Faust." Mr. Miller is in great demand, and has already signed many return engagements for the coming season. Mr. and Mrs. Miller are enjoying their summer vacation in Wilmette, Ill., devoting, however, part of the day to teaching in his studios in the Fine Arts Building.

Frederick Stock, conductor of the Theodore Thomas Orchestra, left for Europe last Tuesday, July 30.

Prudence Neff, pianist, plays solos at the De Luxe moving picture show in Music Hall.

Carl D. Kinsey, the popular business manager of the Apollo Club and North Shore Festival Association, is enjoying his vacation at Delavan Lake, Wis., and is having a fine summer piloting his motor boat, which is one of the fastest on the lake, going some thirty miles an hour. Mr. Kinsey will return to his desk on August 15.

Elsie de Voe, the gifted pianist, will return from a Michigan vacation in time to play at a concert given under the auspices of the University of Chicago at Mendel Hall next Tuesday evening, August 6.

Wednesday evening, July 31, the Sherwood Music School presented Lillian A. Smith in a song recital, assisted by Florence Hunt, pianist. Miss Smith is a lyric soprano, possessed of a beautiful voice, very sympathetic and remarkable for its even scale throughout the entire range. Miss Smith has enjoyed a thorough training in Italian opera abroad; however, her principal work before going to Europe, as well as at present, has been with Genevieve Clark Wilson. Although bereft of the use of her eyes Miss Smith is a versatile artist whose activities find expression in various fields of musical endeavor. She is

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director of the vocal department of the State Institution for the Blind in Jacksonville, Ill., where she also has charge of the intermediate classes and chorus work. She has appeared in oratorio, and has won great praise for her musical readings (Strauss' "Enoch Arden"). Florence Hunt is a pianist of sterling quality, who is a great musical factor in her home, Greensboro, N. C. For seven consecutive summers she has studied with Georgia Kober, and her thoroughly musical equipment—a facile technic, intelligent phrasing and artistic interpretation—is at all times in evidence and reflects most creditably on the instruction of this excellent artist and teacher. Both young ladies were heartily applauded by the audience for the artistic work of the evening. Miss Kober supplied accompaniments that were models of excellence, and played the second piano parts for Miss Hunt's concerted numbers.

Ragna Linne, the well known soprano and vocal instructor at the American Conservatory, is having a lovely time in Livingston, Mont., where she is enjoying her summer vacation. Madame Linne generally goes to Montana during the summer unless she undertakes a trip to Europe. Probably she will go abroad again next summer. Madame Linne will be back at the American Conservatory at the opening of the fall term.

RENE DEVRIES.

Georgia Kober, Sherwood's Successor.

Georgia Kober, president of the Sherwood School, succeeded William H. Sherwood as president and head of the piano department. She was his pupil for over fifteen years and may therefore be justly called an American product. She is a brilliant artist, who has played in nearly all the large cities in the United States. Her repertory embraces the very best of standard literature. Her concert performances in many important engagements on tour with the Cincinnati Orchestra, Chicago Madrigal Club, at the Chautauqua (New York), Pacific Coast tour and two tours of the Middle West last year brought her encomiums of the highest order throughout, the press ranking her with the



GEORGIA KOBER,
President Sherwood School.

great pianists of the day. Miss Kober will again be heard in Chicago next season, giving her recital in October. Miss Kober during an interview with THE MUSICAL COURIER representative said:

"The first year of my venture as president of the Sherwood School has been highly satisfactory, the results obtained being even above all my expectations. I have been well seconded by my faculty, which will be even stronger next year, several artists of national reputation having been engaged to strengthen different departments, and I hope to get a larger enrollment than this year. I leave all the business affairs in the hands of Mr. Getchell, the business manager, and Mr. Keller, the vice-president, and keep for myself only the artistic side, thus bringing forth our efforts in making the school one of the strongest in the country. I am very happy to be able to run the school successfully, and continue the good work of my famous teacher, Mr. Sherwood."

Schwarz Organ Recital at University.

Moritz E. Schwarz presented the following program at his organ recital at the New York University, Tuesday evening of last week, under the auspices of the music department (summer school session):

Euryanthe Overture Weber
Barcarolle in B flat William Faulkes
Fugue in E flat Bach (1685-1750)

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Elevation Samuel Rousseau
Concert piece in C minor Carl Louis Thiele
Evensong Edward F. Johnston
Schiller March Meyerbeer

Herbert Miller, a Popular Baritone.

Herbert Miller, the popular Chicago baritone, who won much success with the Apollo Club last year, has been re-engaged by that organization to sing in "The Damnation of Faust" this season. He will also give a Chicago recital. Mr. Miller has had a large number of outside engagements this year and his notices have been invariably favorable, most of them highly laudatory. Following are some notices from Chicago, Fargo, Sioux City, Quincy and Rockford dailies:

Herbert Miller's song recital in Music Hall last night was one of the most interesting and attractive expositions of vocal art that the season has thus far offered. In authority, versatility and refinement of interpretative style, Mr. Miller begins to take rank with singers who have achieved far wider recognition. The long sustained phrases of the Beethoven melody were delivered as smoothly as though played upon the cello, and with as much warmth and variety of tone.—Chicago Tribune.

Herbert Miller has a fine resonant voice which he has learned to use with authority, and a diction quite unusual. We have had several examples recently of the beauty of English when well sung,

average baritone, as shown in his rendition of the "Erlkönig" and the prologue. In striking contrast were the Hahn number, "L'Heure Exquise," Lully's "Bois Epaie," and Bemberg's "Aime-moi" heard in tender cadence that captivated the audience and compelled a response to enthusiastic encores.—Quincy Daily Journal.

Herbert Miller, of Chicago, sang the bass roles, and his efforts were indicative of a voice that is not only powerful, but full-toned and accurately controlled.—Sioux City Journal.

Herbert Miller, baritone, sang the parts of Raphael and Adam. He has a powerful and well controlled voice and was a favorite of last night's audience.—Sioux City Tribune.

Mr. Miller has a big voice which shows careful and thorough training and which he used effectively at all times. He renders the bravura passages with dash and imposing volume and carried the enthusiasm of his audience. He gave Loewe's "Erlkönig" with much dramatic force and animation. We can fancy Mr. Miller enacting an important and exacting role in grand opera, for he has dramatic style as well as voice volume.—Quincy Daily Herald.

Mr. Miller is the possessor of a robust baritone of wide range and rich timbre, while his interpretations were intelligent and musicianly in the highest degree. Another notable feature of his singing was his clear enunciation.—Rockford Register-Gazette.

Chilson Ohrman, a Pupil of Herman Devries.

Luella Chilson Ohrman sent her greetings from New York. With Mr. Ohrman they went for a little vacation to New York City and she says: "We are here and having a very cool and fine trip, and go on to Atlantic City Friday." Before leaving for New York, Mrs. Ohrman had her picture taken, which is reproduced herewith.

As announced previously in these columns, the popular soprano and professional pupil of Herman Devries, with



HERBERT MILLER,
Baritone.

and no singer has had better diction than Mr. Miller, in the distinctness with which the words were pronounced. His French was as good as his English.—Evening Post.

Herbert Miller presented a program that gave him opportunity not only to disclose his accomplishments as a versatile artist, but the flexibility of a well schooled baritone voice. Much and well deserved applause followed the singing of Duparc's setting of François Coppee's "La Vague et la Cloche." Mr. Miller's reading of this piece was characterized by admirable enunciation, as well as musicianship.—Record-Herald.

The numerous recitatives assigned to the bass were splendidly sustained by Mr. Miller, who possesses a voice which is exceptionally resonant, sympathetic in quality, and it was the general comment that he disclosed excellent taste and musical comprehension.—Fargo (N. D.) Republican.

Mr. Miller possesses a magnificent voice, whose volume seems almost limitless. It has rather more of the basso quality than the



LUELLA CHILSON-OHRMAN,
Soprano.

whom she has studied for many years, has already had an exceptionally brilliant career for her age. She has appeared with leading orchestras at the Worcester Festival, with the Apollo Club of Chicago, with whom she will again appear this coming season in "Elijah"; she has created "Narcissa," an opera, in Seattle, and has already secured many important engagements for the coming season.

BOSTON

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Boston, Mass., August 3, 1912.

A four day music and dramatic festival of unusual and varied interest is the offering to take place under the auspices of the MacDowell Memorial Association at Peterborough, N. H., August 22, 23, 24 and 25. Opening the first half of the program, August 22, Coleridge-Taylor's "Hiawatha" will be given on the pageant stage by the MacDowell Choral Club, assisted by eminent soloists as yet unannounced and accompanied by the Boston Festival Orchestra. The second half, called "At the Court of Provence," will represent a fete champêtre, where the ladies and gentlemen of the court are giving eighteenth century dances before the Duke and Duchess of Provence. There is also a children's minuet to be produced. Friday, the 23d, in the Opera House, comes an orchestral instrumental and vocal concert. One of the MacDowell suites for piano and orchestra will be performed, with two groups of MacDowell songs. Ernest Hutcheson will play MacDowell's second piano concerto. In the evening the concert will consist of a repetition of "Hiawatha" and "Fair Ellen" by the Choral Club, and other attractions. Saturday afternoon, the 24th, on the pageant stage, the "Court of Provence" will be repeated and the first part will be dramatic. Sunday afternoon there will be a sacred concert on the pageant ground, if fair, if not in the Opera House. This will consist of the following: Dubois' "Seven Last Words of Christ," Gounod's "Gallia" and a number of arias from the old oratorios. The soloists, both vocal and instrumental, will be among the finest in the country, and the

dancing will be under the personal supervision of Gwendolyn Valentine.

A delightful fortnight just spent with Mr. and Mrs. Andre Maquarre at their summer cottage at East Sandwich on the Cape is the report of Irma Seydel, the young violinist, who with her mother and sister has been enjoying such informal joys as clam digging, fishing, motor boating and "picnics" of all kinds and varieties.

Helen Lindahl, soprano, pupil of Madame de Berg-Lofgren, has been engaged for the fall and winter tour of the Nordland Girls, an organization of five young ladies comprising a cellist, pianist, reader and violinist, who gave attractive programs of Scandinavian and other music in the various New England cities as well as through New York State and Pennsylvania. Miss Lindahl is taking the place in the organization of Anna Christensen, also a pupil of Madame Lofgren, whose recent marriage to Prof. I. Dorr, of Minnesota, was the cause of her resignation.

Charles Wakefield Cadman's "Four American Indian Songs" have been heard in all quarters of the globe, and in many and varied surroundings, but perhaps the most novel of all was their recent rendition by J. C. Wilcox, of Denver, with the composer at the piano, at a marvelous natural amphitheater at Morrison, Col., the acoustic qualities of which Mr. Cadman examined and found perfect.

From the office of Walter R. Anderson, the New York manager, comes the news of a tour of the Middle West arranged for the American String Quartet, that brilliantly successful organization of Boston artists, to begin in October and extend through November with Minnesota and Wisconsin as the farthest States to be visited.

BLANCHE FREEDMAN.

Christine Miller at Cape Cod.

Christine Miller closed her longest season at the recent music festival in Norfolk, Conn. The singer is now enjoying her vacation at Hyannisport, Cape Cod. She swims, reads and takes delightful automobile trips. After her last appearance in Louisville the music critics of that city expressed admiration for the American contralto as follows:

Christine Miller was well liked when she was here before; last night she earned the title of "the beloved." Before an audience largely composed of members of the Musical Club and their friends, she displayed qualities of voice and a vocal artistry which most of those who heard her before had not counted among her possibilities. A contralto of poignant timbre and sufficient range, alternating from a round and sensuous beauty to a declamatory dramatic and finely felt; absolutely unmaneuvered, yet supremely graceful and gracious, supple when the music requires it, phrasing and enunciating with admirable taste, Miss Miller takes high rank among the concert artists with whom one can always sympathize. I confess

to so much of human frailty as predisposes me to look kindly on beauty of face and form and presence, and these are Miss Miller's. Add to these a rich, natural voice, of unusual coloring—warmth and you have a very happy combination.—Louisville Times, February 24, 1912.

A contralto so rich and smoothly flowing as Miss Miller's is not often heard. In listening to it one is reminded that after all the primal reason for being a singer is the possession of a voice. There are no sensational features, hardly any "thrills" in this beautiful organ; it does not astonish, it pleases, warms, satisfies. It does not sparkle, it glows. In control of breath, in smoothness of legato, in correct phrasing, and, in general, the judicious adaptation of means to ends, Miss Miller showed herself a careful and intelligent artist.—Louisville Courier-Journal, February 24, 1912.

Gadski's Husband as a Prince.

While Hans Tauscher, husband of Madame Gadski, was motoring in Germany last summer with his wife and Otto Goritz, the Metropolitan baritone, he discovered to his dismay that the supply of gasoline had given out at the foot of a steep mountain road just outside a hamlet. Afraid of being gazed by the villagers, who came running up in crowds, Herr Goritz, with rare presence of mind, jumped out and exclaimed:

"Your Highness, what has happened?"

Mr. Tauscher, who bears a striking resemblance to Prince Henry, understood at once, and replied with a condescending gesture: "My dear Count, we need more petrol."

Scarcely were the words spoken than the gaping villagers fell over one another for the privilege of scouring the country for gasoline, and an ample supply was soon forthcoming. Meanwhile the village band was drummed together while members of the volunteer fire department were drawn up in martial array. The journey was resumed amid the waving of hats and handkerchiefs and many shouts of "Hoch!"

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The Adventures of Don Keynotewith other events
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THE DON LOOKS FOR WESTMINSTER ABBEY.

"Sir," said Don Keynote to a big policeman in Broad Sanctuary, "will you show me the way to the Collegiate Church of St. Peter?"

"Never 'eard of it," replied the laconic strong-arm.

"It's the official name of Westminster Abbey. Did you ever hear of that place?" asked the Knight.

"Did I ever 'ear of the Habbey? Now wot do you mean by hasking me such a question as that?" said the policeman, indignantly.

"It's a simple question, and I meant no offense. If you prefer to call the Collegiate Church of St. Peter Westminster Abbey it is no affair of mine," replied the Knight.

"I call it Westminster Habbey becaws it his Westminster Habbey. Blowed if I know wot you mean with your Church of St. Peter. P'raps you fawncy yourself in Rome, Hitaly; that's wot it 'tis—Rome, Hitaly," replied the constable with the air of a man who was proud of his metaphysical profundity.

"Well, then, seeing that I am in London, will you kindly point out Westminster Abbey?" continued the Don in his blandest tones.

"There's the Habbey, if that's wot you're a-lookin' for," said the policeman with a wave of his hand.



"DID I EVER 'EAR OF THE HABBEBY?"

"What! That miserable, shabby, moth-eaten, chipped, streaked, spotty, decayed, undersized, old fashioned, unsanitary, badly lighted, ill ventilated, dreary, patched, propped, botched, bungled, dirty, disreputable!"

"Ere, wot do you mean?" exclaimed the astonished policeman, interrupting the Don. "Do you refer to the Habbey? Do you mean to 'eap all them hephithets on the pride and glory of England? Westminster Habbey is the 'ome of genius after it's dead. It is sacred to the ashes of the greatest men we 'ave—poets, members of Parliament, gen'rals, scientific, admirals, Dickens, 'Andel, Queen Elizabeth, Dr. Johnson, histories, play writers, 'Enry the Seventh, Livingstone, and 'undreds more, 'undreds!"

"Sir," replied the Knight, "I know the reputation of Westminster Abbey. But do you mean to tell me that that shabby old warehouse is the building that antedates the literature of Europe and which was referred to by Dante in the 'Inferno,' and by Froissart in his chronicles more than five centuries ago?"

"I don't know anything about that," said the policeman. "But I do know that that there hedifice there is the Habbey of Westminster."

"What! That gray and black barracks the same old 'Vaste Monstier' of which the antique Frenchman, Monstrelet, wrote?"

"I can't say as to that," answered the arm of the law impatiently, "but hif you want to see Westminster Habbey, be'old it with your wery eyes before you."

"Now don't, don't deceive a poor stranger in your midst," said Don Keynote, with a pathetic appeal to the stolid constable; "if you have any cause to believe that this shopworn, traveler's sample of a church is not the Westminster Abbey of Shakespeare's tragedy, the scene of

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radiant Anne Boleyn's coronation, the sepulchre of the Anglo-Saxon Edward the Confessor, of Queens Philippa, Elizabeth, Mary of Scotland, the tomb of Chaucer, Purcell, Newton, Darwin, Tennyson, Browning, Macaulay, Sterndale Bennett—tell me, as a friend, so that I may not waste any thrills and emotions over the wrong stone pile."

"Onct and for hall, I says that this is Westminster Habbey, and that that's all the Westminster Habbey there hever was or his to be," said the policeman, turning to go.

"Well," replied the Don, "all I can say is that I don't believe you know the Abbey when you see it."

"Wot?" Me not know the Habbey, and me raised hunder the wery shadow of it!"

"Who told you that was Westminster Abbey?" asked the Don.

"Why-er-well—oh, why, heverbody knows that's the Habbey," exclaimed the amazed policeman.

"That kind of evidence won't do for me," replied the Don. "That is mere hearsay. Unless you can point out to me the builder or owner or proprietor of that seedy looking structure I refuse to accept the statement of an unknown policeman that that aforesaid tottering old wreck is the famous Abbey of Westminster."

"Ere, you come along with me. You've been drinking, you 'ave, and mebbly you've got the D. T.'s, for all I know," said the big man laying a heavy hand on the Knight's shoulder.

"Sir," said the Knight, "I'm a total abstainer."

"Total stranger?"

"No; total abstainer; tee-totaller, no drinks of any kind."

"In that case," said the policeman, "you must be a lunatic at large and it's my painful duty to run you hin."

"Look at this," said the Don, taking a sovereign from his pocket. "How does this New York argument appeal to you, eh?"

"Well-hem!-er—hif it's a bribe-hem-I-er—well, I cawn't take it—that's hall-hem," said the hobby, looking sideways at the gold piece.

"Bribe? Not a bit of it! I never offer bribes under any circumstances. But if you will allow me to present you with this little token of my esteem for a London police officer who has kindly given his services as a guide to a wandering music critic, I shall be pleased," said the Don, slipping the twenty shilling piece into the policeman's hand.

"Thankee, thankee, sir. This is wot I call a little bit of all right. My missus 'asn't been wery grand all the w'ole summer through and with this quid and the little I can put to it I can send 'er and the kid to the seaside for a little whiff of the briny."

"So my money goes to your wife and baby, does it?" exclaimed the Don, sharply.

"Well, sir, hif you object to me bestowin' of my goods on the family, why—ahem!"

"I certainly do!" said the Knight; "and I insist on your slipping this half sovereign into your pocket for your own use exclusively," suiting the action to the word.

"Well, I'm blowed!" gasped the policeman; "is that another New York argument?"

"Call it whatever you like; but show me the way to the cloisters of Westminster Abbey, will you?"

"Yes, sir, certainly, sir. Cross hover the street 'ere, turn to your left, then to your right hunder that harch-way, then to your left, and there you har," said the constable, pointing out the way. "W'en you get well into the cloisters keep a sharp lookout for the graves of Shield and Clementi hunder your feet."

"I didn't expect to knock my head on them," replied the

frivolous one. "But who are Clementi and Shield?—music hall artists, eh?"

"I thought you said you was a music critic; and you don't know Clementi is the father of the pianoforte, as the slab on the grave says, and Shield wrote the 'Wolf,' w'ich is a fine song w'ich I sing myself w'en I'm 'ome and huff duty."

"You sing, do you? I suppose you are not allowed to practise on your beat?"

"Never, sir! it's totally agin the rules and regulations," replied the proud basso.

"O well," answered the Don, "most singers sing off the beat. But if Clementi was the father of the piano who are his sons, or daughters?"

"Never 'eard of 'em."

"Well," said the Knight, "did you ever hear of the lady who went to the music shop to buy the song?"

"Not as I recollect," replied the policeman.

"She said to the salesman, 'I want a copy of 'Thy Consecrated Cross I'd Bear.' The salesman exclaimed, 'Consecrated Cross-eyed Bear!' No, ma'am, we do not keep the Consecrated Cross-eyed Bear; but I can give you Shield's 'Wolf.'"

"Did she buy a copy of 'Wolf?'" asked the policeman, thoughtfully.

SUMMER FESTIVAL IN NEW ENGLAND.

CANOBIC LAKE PARK, N. H., August 3, 1912.

For the first time in this part of New England four choral societies are to unite in a music festival on a large scale. This will take place at Canobic Lake Park, N. H., a beautiful outing spot on the shore of one of New Hampshire's many fine lakes, and surrounded by five large cities; Lowell, Lawrence and Haverhill, Mass., and Manchester and Nashua, N. H. The park is within ten miles of the farthest city.

The dates of the festival are Saturday and Sunday, September 7 and 8. There will be two afternoon and two evening concerts. The first evening will be devoted to a production of Sullivan's "Golden Legend," and the second evening to "The Messiah." The chorus will include 400 voices, of which the Lowell Choral Society contributes 150, the Lawrence Choral Society 100, the Manchester Choral Society 125 and the Nashua Oratorio Society 100 voices.

The Boston Festival Orchestra will play at all four concerts, and the soloists will include Grace Bonner Williams, of Boston, soprano; Mildred Potter, of New York, contralto; Paul Althouse, of New York, tenor; Stephen Townsend, of Boston, baritone, and Frederic Martin, of New York, bass. Eusebius G. Hood, of Nashua, conductor of all four societies, will be the conductor. The Massachusetts Northern Street Railway Company has become guarantor for the festival, which will be given in its fine open air theater.

The two choral works to be sung have been produced in these four cities by the societies recently, and the effect of the united body of singers coming together on this occasion will likely make this affair an annual event.

Artists for Peterborough Festival.

Among the artists who have volunteered their services for the musical and dramatic festival to be held at Peterborough, N. H., August 22-25, are: Ernest Hutcheson, who delayed his sailing for Europe a week to enable him to officiate at this festival, and even then he will have to leave hurriedly on the evening train for New York following his afternoon appearance in order to make the boat at 10 the next morning; Charles Hackett, the brilliant young tenor; Zelina Bartholomew, Anna Loew, Estella Patterson and Clara Sexton, sopranos; Helen Pierre, contralto; Charles Normon Granville, baritone, Carl Web-

ster, cellist, and Walter M. Smith, trumpeter. The actresses thus far announced are: Eleanor Wells and Emily Baetz, while the dancing will be under the direction of Gwendolyn Valentine. The Boston Festival Orchestra and the MacDowell Choral Club, under Conductor Eusebius G. Hood, of Nashua, N. H., which will also officiate at these concerts, will add the finishing touch to an annual event, the importance of which helps make the MacDowell Memorial Association such a large and growing factor in the greater art life of this country.

Recitals at Virgil Summer School.

Edith Woelfler, Sydney Parham and Warner Hawkins gave a farewell impromptu recital Friday for the summer school students of the Virgil Piano School, who have just completed their course with Mrs. Virgil, at 42 West Seventy-sixth street, New York.

Mr. Hawkins opened with a Bach prelude and fugue in A minor, which he played with exceptional clearness and interest.

Sydney Parham put a great deal of feeling into her rendering of the "Kammenoi Ostrow," of Rubinstein, and the "Spinning Song," of Mendelssohn.

Edith Woelfler also presented the Beethoven E flat sonata and Schubert impromptu in G flat with artistic expression.

The little concert players, Lucille Oliver and Emma Lipp, closed the program with ten compositions by Mrs. A. M. Virgil.

Tina Lerner to Play in Eastbourne.

Tina Lerner, the Russian pianist, is to appear at Eastbourne, England, on August 8, at a special festival concert. Miss Lerner will play the Beethoven G major concerto. Shortly after her arrival in New York next November the pianist will open her American season under Loudon Charlton with a recital in Aeolian Hall. This will be followed by several orchestral appearances, after which she will start on a tour, which will take her to the Pacific Coast.

Success of a Hunter Miller Pupil.

Rose Leader, one of Pittsburgh's most promising contraltos, made her first appearance with the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor, on July 29, singing Verdi's "O, don fatale" to orchestral accompaniment with fine effect. In the second half of the concert her songs included "Lungi dal caro ben," Hasson's "Lullaby" with violin obligato, and Lehmann's Castilian Maid.

Cadman Dedicates Song to Rappold.

Charles Wakefield Cadman, has dedicated his new song, "Call Me No More" to Marie Rappold, of the Metropolitan Opera Company. Madame Rappold, who sailed for Italy last week, will sing the new Cadman song at many of her concerts next season. The prima donna returns to America in time for the Maine music festivals in October.

Paschwitz Thanks Adele Lewing.

Adele Lewing, the composer-pianist, is spending the summer at Ashbury Park. Madame Lewing recently received a personal letter from Rear-Admiral Paschwitz, commander of the Moltke, thanking her for the beautiful poem she wrote in honor of that famous battleship.

Elsa Deremeaux in Maine.

Elsa Deremeaux is spending the remainder of the summer in Maine. This gifted pianist is to make her New York debut in the autumn at the Little Theater. Her manager, Antonia Sawyer, has also booked Madame Deremeaux with several clubs.

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